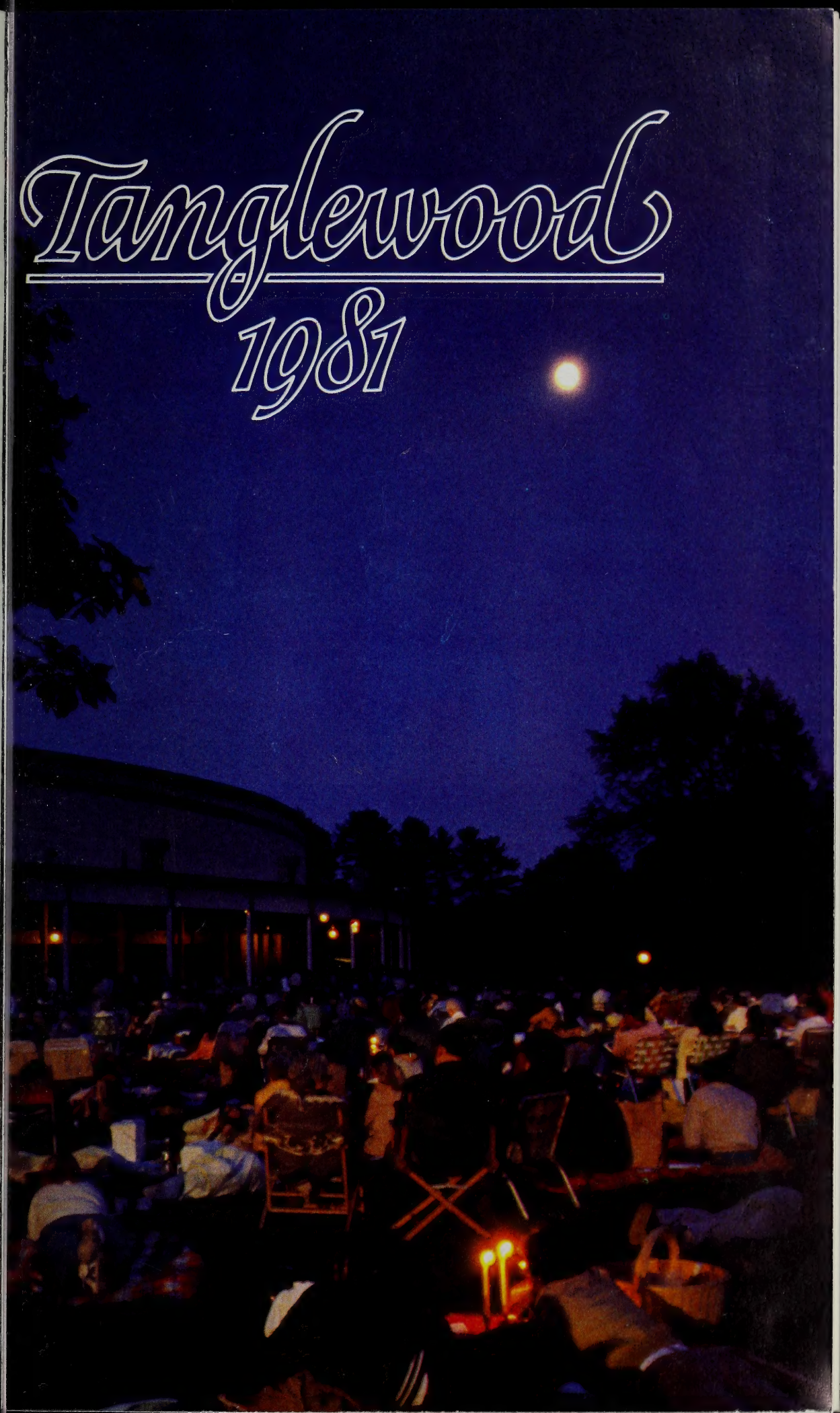
Tanglewood 1981





Intermission Quiz

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T____F____ A Berkshire "summer" whets my appetite for other Berkshire seasons.

T____F____ I like the best of two worlds. The Berkshires now, March in the sun.

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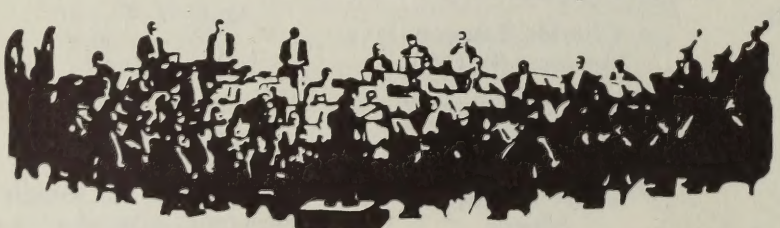
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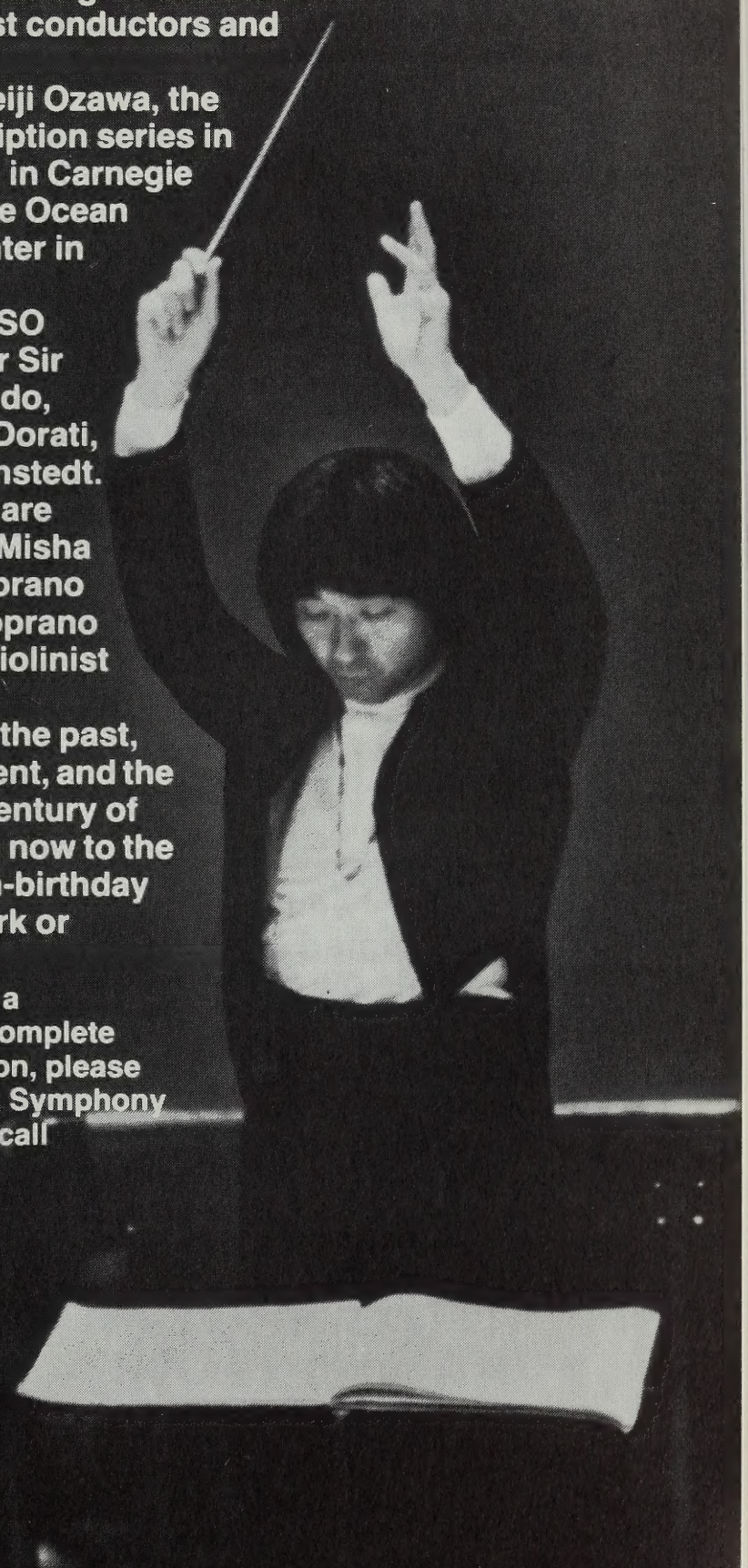
Under Music Director Seiji Ozawa, the BSO will present a subscription series in Symphony Hall in Boston; in Carnegie Hall in New York; and at the Ocean State Performing Arts Center in Providence.

Joining Ozawa will be BSO Principal Guest Conductor Sir Colin Davis, Claudio Abbado, Leonard Bernstein, Antal Dorati, Kurt Masur, and Klaus Tennstedt. Among the guest soloists are pianists Martha Argerich, Misha Dichter, Rudolf Serkin; soprano Jessye Norman, mezzo-soprano Frederica von Stade and violinist Itzhak Perlman.

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TANGLEWOOD

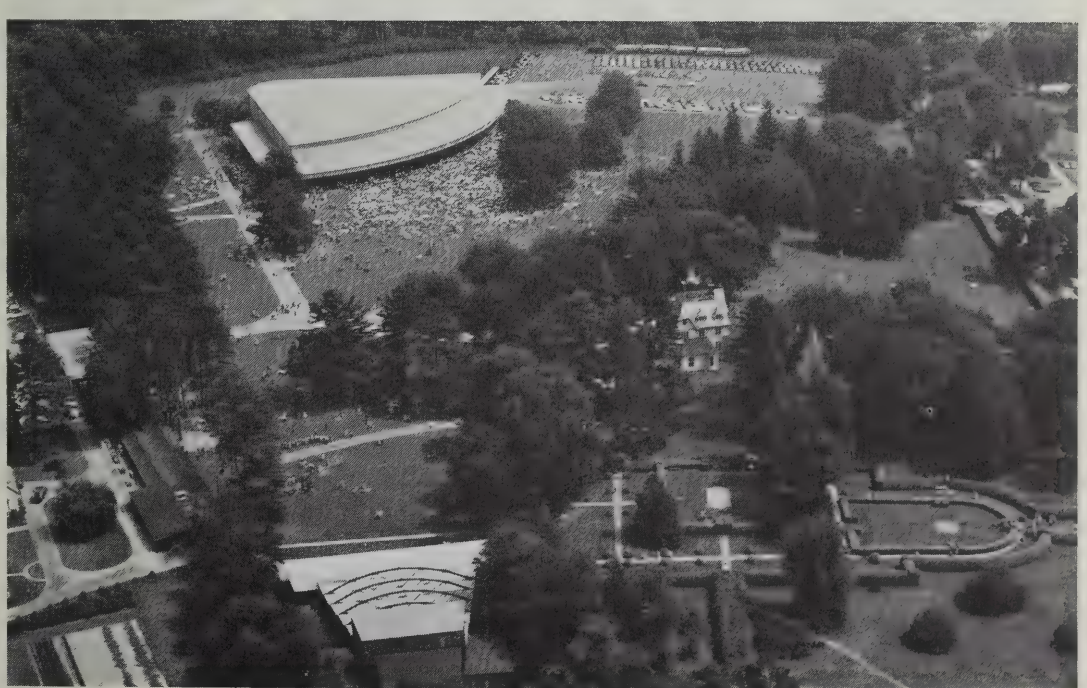
The Berkshire Festival

In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on 5 August 1937 the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried "Forest Murmurs,"* music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time



enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive, and he finally wrote that if the trustees insisted on remaining within their budget, they would have "just a shed," which "any builder could accomplish without the aid of an architect." The trustees then turned to a Stockbridge engineer, Joseph Franz, to make further simplifications in Saarinen's plans in order to lower the cost. The building that he erected remains, with modifications, to this day; it is still called simply "the Shed." The Shed was inaugurated for the first concert of the 1938 festival. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire

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Music Center. The Boston Pops performs each summer as well. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Berkshire Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the United States. Here, the Berkshire Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world.

The BMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors. The school opened formally on 8 July 1940, with speeches (Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World") and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which had been written for the ceremony and had arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer.



The emphasis at the Berkshire Music Center has always been not on sheer *technique,* which students learn with their regular private teachers, but on *making music.* Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music with a group of talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in the regular student recitals; each summer brings treasured memories of exciting performances by talented youngsters beginning a love affair with a great piece of music.

The Berkshire Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the BMC staff and visitors who are in town to lead the BSO in its festival concerts. The quality of this orchestra, put together for a few weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of that annual corps of young people on the verge of a professional career as instrumentalists, singers, conductors, and composers. But it is worth noting that 18% of the members of the major orchestras in this country have been students at the Berkshire Music Center, and that figure is constantly rising.

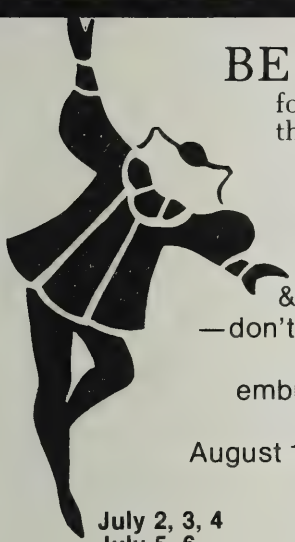
Today there are three principal programs at the Berkshire Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded

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fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers, a Listening and Analysis Seminar, and a Seminar for Conductors. Beginning in 1966, educational programs at Tanglewood were extended to younger students, mostly of high school age, when an outside organization, the Boston University School for the Arts, first became involved with the activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with nine separate programs for performers and composers.

Today, alumni of the Berkshire Music Center hold important positions and play a vital role in the musical life of the nation. Tanglewood and the Berkshire Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



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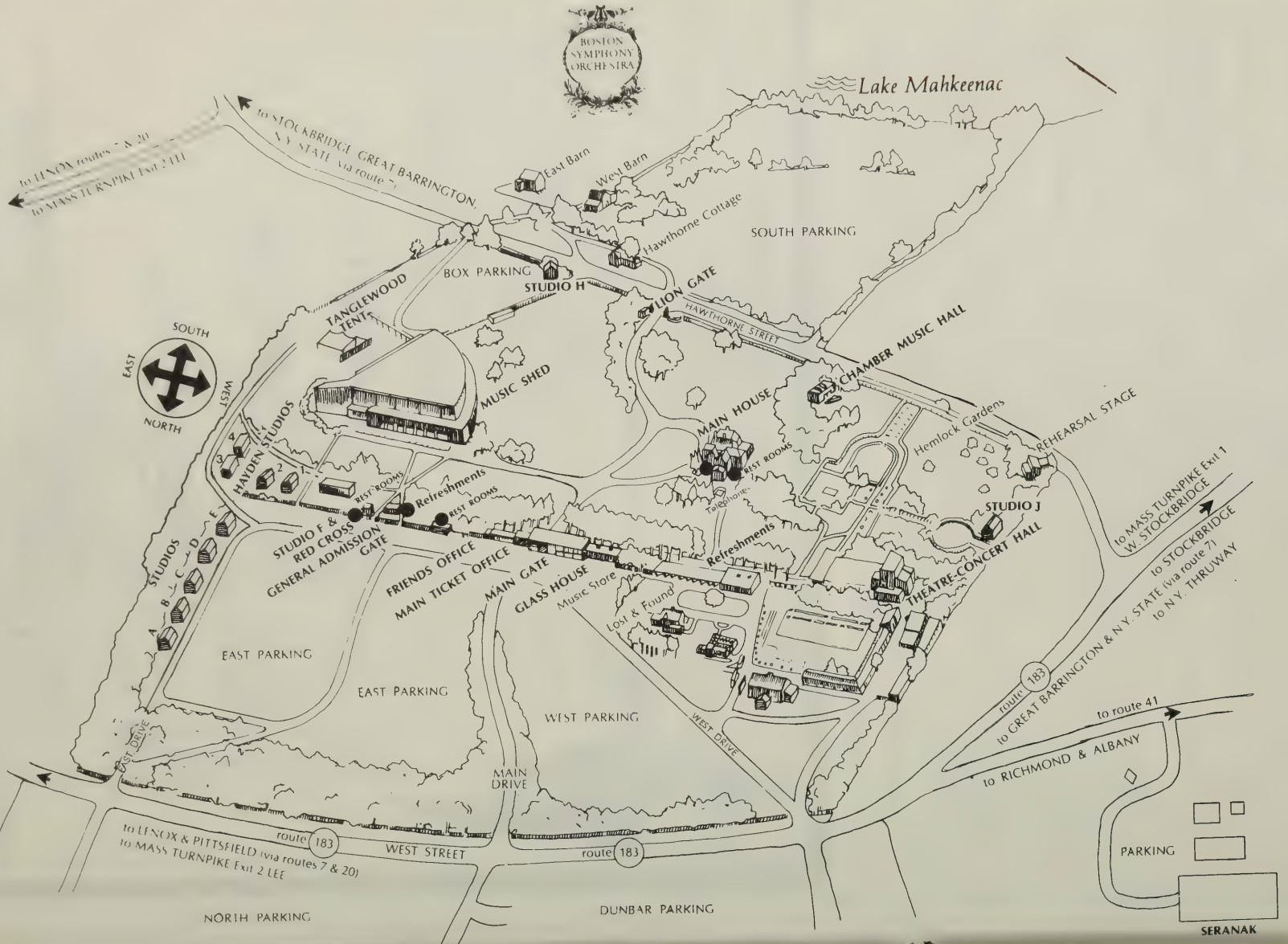
July 2, 3, 4	Fiddler on the Roof
July 5, 6	The Man Who Came to Dinner
July 9, 10, 11	A Funny Thing Happened on the Way to the Forum
July 12, 13	Guys and Dolls
July 16, 17, 18	Annie, Get Your Gun!
July 19—3 p.m.	Snow White Ballet
July 19, 20	You Can't Take it With You
July 23, 24, 25	Man of La Mancha—Faculty and Students
July 26, 27	The Philadelphia Story
July 30, 31, Aug. 1	Brigadoon
Aug. 2, 3	Cabaret
Aug. 6, 7, 8	South Pacific
Aug. 9—3 p.m.	Les Sylphides Ballet & Jazzomania
Aug. 9, 10	See How They Run
Aug. 13, 14, 15	Mame
Aug. 16, 17	A Midsummer Night's Dream

SPECIAL EVENTS!!!!

Aug. 16—3 p.m.	A World of Dancing—Berkshire Center Dancers directed by Carola Goya and MATTEO

A History of the Theater Series, tracing theater from Greek tragedy to Broadway in the 1980's, will be conducted in our Way-Off Broadway Theater—June 30th-August 12th. Call for information. ALL CURTAINS ARE AT 8 p.m. unless otherwise noted. Admission: $4.00—half price for seniors and children. FOR INFORMATION AND RESERVATIONS, CALL: 413-229-8084. Group rates available upon request.

TANGLEWOOD LENOX MASSACHUSETTS



TANGLEWOOD INFORMATION

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. until intermission on concert days, otherwise from 10 a.m. to 6 p.m.

Open rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission charge is $5.00, and the proceeds benefit the orchestra's Pension Fund.

The Lost and Found is in the superintendent's house near the Main Gate. Visitors who find stray property may hand it to any Tanglewood official.

Rest rooms and pay phones may be located on the map opposite.

The First Aid station is near the Main Gate. **Physicians** expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

Latecomers will be seated only at the first convenient pause in the program. Those listeners who need to leave before the concert is over are asked to do so between works, and not during the performance.

No smoking, eating, or drinking in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is **forbidden** at all times.

Cameras: You are welcome to bring cameras to Tanglewood, but **please refrain from taking pictures during the music** since the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. We thank you for your understanding and your courtesy.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Catering is by William Manewich. Visitors are invited to picnic before concerts.

T-shirts, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are Monday through Saturday from 10 to 4; concert evenings from 6:30 to one hour after the concert; and Sunday from noon to one hour after the concert. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Berkshire Music Center.

The Tanglewood Music Store, adjacent to the Glass House and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Berkshire Music Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

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Concerts of the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood are funded in part by the National Endowment for the Arts.

Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra the four previous summers at Tanglewood, where he was made an artistic director in 1970. In December of that year he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and

cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. This past March, Seiji Ozawa and the BSO undertook a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years, celebrating the BSO's hundredth birthday; this fall, also to observe the orchestra's centennial, they will undertake an international tour bringing them to Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and regularly conducts the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series, the Grand Prix du Disque for his recording of Berlioz's *Roméo et Juliette,* a Grammy award and the Edison prize for his recording of the Berg and Stravinsky violin concertos with soloist Itzhak Perlman, and several awards for his recording of Schoenberg's *Gurrelieder,* taped live in Symphony Hall. Recent releases with the orchestra include, from Philips, Stravinsky's *Sacre du printemps* and Holst's *The Planets;* from CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, from Telarc, music of Beethoven—the *Egmont* Overture, the Fifth Symphony, and, with pianist Rudolf Serkin, the *Emperor* Concerto. Slated for future release is Mahler's Symphony No. 8, the *Symphony of a Thousand,* recorded by Philips records last fall.



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Take home a taste of Tanglewood this summer by visiting the Glass House, Tanglewood's gift shop located by the Main Gate. From Tanglewood t-shirts to the Boston Symphony's centennial poster by American artist Robert Rauschenberg to the newest addition to the BSO family, *Tanglewoodie* the Raccoon, the Glass House offers a distinctive selection of gifts and souvenirs. The Glass House is open one hour before concerts, during intermissions and one hour after concerts, and weekdays from 10 a.m. to 4 p.m. MasterCharge and Visa credit cards are accepted.





BOSTON SYMPHONY ORCHESTRA

1980/81

First Violins
Joseph Silverstein
Concertmaster
Charles Munch chair

Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair
Cecylia Arzewski
Edward and Bertha C. Rose chair
Bo Youp Hwang
Max Winder
Harry Dickson
Forrest F. Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
*Gerald Gelbloom
*Raymond Sird
*Ikuko Mizuno
*Amnon Levy

Second Violins
Marylou Speaker
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Darlene Gray
*Ronald Wilkison
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Joseph McGauley
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames

Participating in a system of rotated seating within each string section.

Violas
Burton Fine
Charles S. Dana chair

Patricia McCarty
Mrs. David Stoneman chair
Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
*Marc Jeanneret
*Betty Benthin

Cellos
Jules Eskin
Philip R. Allen chair

Martin Hoherman
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
*Robert Ripley
Luis Leguia
*Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Martha Babcock

Basses
Edwin Barker
Harold D. Hodgkinson chair

Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*Lawrence Wolfe

Flutes
Doriot Anthony Dwyer
Walter Piston chair

Fenwick Smith
Paul Fried

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair

Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair

Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair

Roger Kaza
Daniel Katzen
David Ohanian
Richard Mackey
Ralph Pottle
Charles Yancich

Trumpets
Rolf Smedvig
Roger Louis Voisin chair

Andre Come
Timothy Morrison

Trombones
Ronald Barron
J.P. and Mary B. Barger chair

Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Arthur Press
Assistant Timpanist

Thomas Gauger
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* Emanuel Borok, *violin*
Madeline Foley, *chamber music*
* Gerald Gelbloom, *violin*
* Max Hobart, *violin*
* Bernard Kadinoff, *viola*
Endel Kalam, *chamber music*
* Eugene Lehner, *chamber music*
Carol Lieberman, *violin*
* Leslie Martin, *string bass*
George Neikrug, *cello*
* Mischa Nieland, *cello*
Leslie Parnas, *cello*
+Henry Portnoi, *string bass*
+Roger Shermont, *violin*
* Joseph Silverstein, *violin*
Roman Totenberg, *violin*
Walter Trampler, *viola*
* Max Winder, *violin*
* Lawrence Wolfe, *string bass*
+Victor Yampolsky, *violin*
Michael Zaretsky, *viola*

woodwinds
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* Pasquale Cardillo, *clarinet*
* Doriot Anthony Dwyer, *flute*
Roderick Ferland, *saxophone*
* Ralph Gomberg, *oboe*
+John Holmes, *oboe*
+Phillip Kaplan, *flute*
Francis Nizzari, *saxophone*
* Craig Nordstrom, *clarinet*
Harvey Pittel, *saxophone*
* Richard Plaster, *bassoon*
* Matthew Ruggiero, *bassoon*
* Fenwick Smith, *flute*
Laurence Thorstenberg, *oboe*
* Sherman Walt, *bassoon*
* Harold Wright, *clarinet*

brass
* Ronald Barron, *trombone*
* Norman Bolter, *trombone*
Peter Chapman, *trumpet*
Paul Gay, *trombone*
* Gordon Hallberg, *trombone/tuba*
* Daniel Katzen, *French horn*
* Charles Kavalovski, *French horn*

brass (cont.)
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* David Ohanian, *French horn*
Samuel Pilaflan, *tuba*
* Harry Shapiro, *French horn*
* Rolf Smedvig, *trumpet*
+Roger Voisin, *trumpet*
* Charles Yancich, *French horn*

percussion
* Thomas Gauger
* Charles Smith

harp
Lucile Lawrence

guitar and lute
Thomas E. Greene, *guitar*
Robert Strizich, *lute*

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Maria Clodes
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Mary Davenport, *contralto*
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Maeda Freeman, *mezzo*
Robert Gartside, *tenor*
Phyllis Elhady Hoffman, *mezzo*
Mac Morgan, *baritone*
Chloe Owen, *soprano*
Allen Rogers, *vocal coaching*
Wilma Thompson, *mezzo*

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* Joseph Silverstein, *orchestra*
+Victor Yampolsky, *orchestra*
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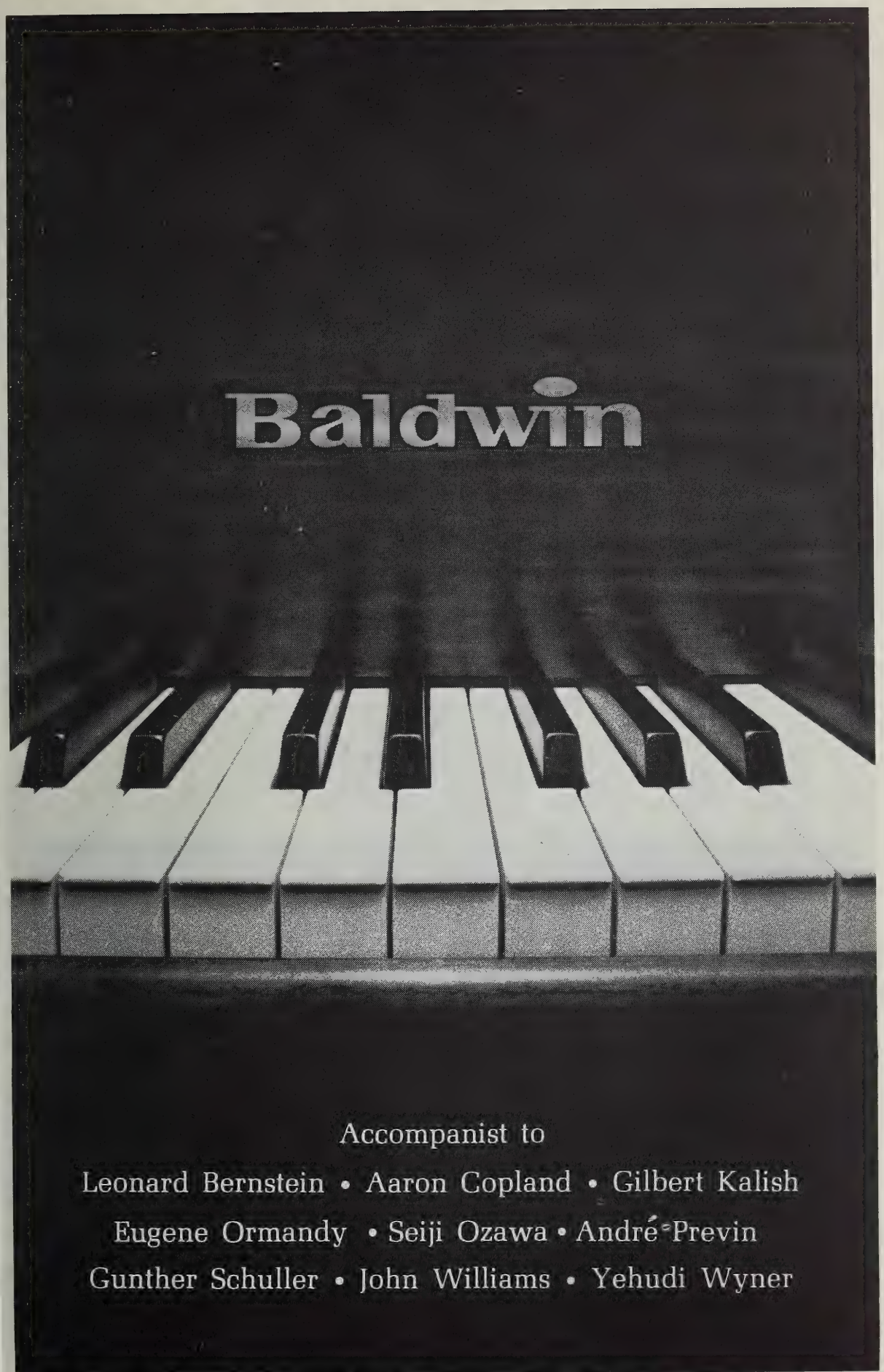
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A Brief History of the Boston Symphony Orchestra

Henry Lee Higginson, soldier, philanthropist, and amateur musician, dreamed many years of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and the inaugural concert took place a century ago on 22 October of that year under the direction of conductor Georg Henschel. Symphony concerts were held in the old Boston Music Hall for nearly twenty years until 1900, when Symphony Hall, the orchestra's present home, was opened. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, Max Fiedler—which culminated in the appointment of the legendary Karl Muck, who served two tenures, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, fulfilling Mr. Higginson's wish to give "concerts of a lighter kind of music." From the earliest days there were both music and refreshments at the "Promenades." These concerts, soon to be given in the springtime and to be renamed first "Popular," and later "Pops," fast became a tradition. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor, to be succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained players.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. There were many striking moves towards expansion: recording, begun with RCA in the pioneering



days of 1917, continued with increasing frequency, as did radio broadcast of concerts. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915, and who became the following year the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Henry Lee Higginson's dream of "a good honest school for musicians" was passionately shared by Koussevitzky, and in 1940 the dream was realized with the founding of the Berkshire Music Center at Tanglewood. This summer academy for young artists remains unique, and its influence has been felt throughout the world.

In 1949 Koussevitzky was succeeded as music director of the orchestra by Charles Munch. During his time in Boston, Munch continued the tradition of supporting contemporary composers and introduced much music from the French repertory to this country; the Boston Symphony toured abroad for the first time. Erich Leinsdorf became music director in the fall of 1962. During his seven years with the orchestra he presented many premieres and restored many forgotten and neglected works to the repertory. As his two predecessors had done, he made many recordings for RCA, including the complete symphonies of Brahms and Beethoven, and a major cycle of Prokofiev's music. Mr. Leinsdorf was an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was instituted. Many concerts were televised during his tenure. William Steinberg succeeded Mr. Leinsdorf in 1969. During his tenure he conducted several American and world premieres, led the 1971 European tour, and directed concerts in cities on the east coast, in the south, and in the mid-west. He made recordings for



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Deutsche Grammophon and RCA, including some of the first in quadraphonic sound, and appeared regularly on television. Seiji Ozawa, artistic director of the Berkshire Festival since 1970, became music director of the orchestra at the beginning of the 1973-74 season, following a year as music adviser. Invited by Charles Munch to Tanglewood as a conducting student in 1960, he has been closely associated with the orchestra in the years since that time. He, too, has made many recordings with the orchestra for the Philips, Deutsche Grammophon, RCA, CBS, and Telarc labels.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of over 1.2 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to a sum of more than 12 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



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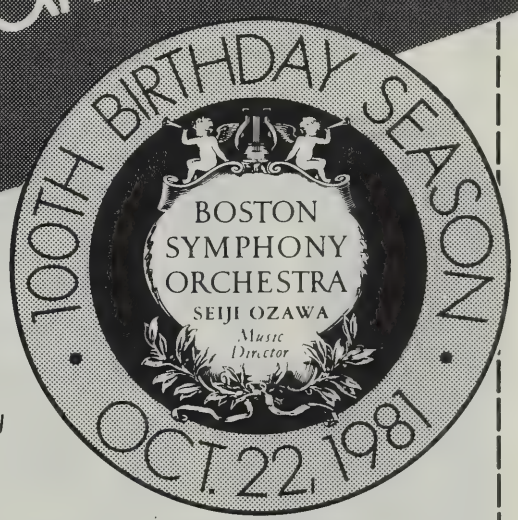
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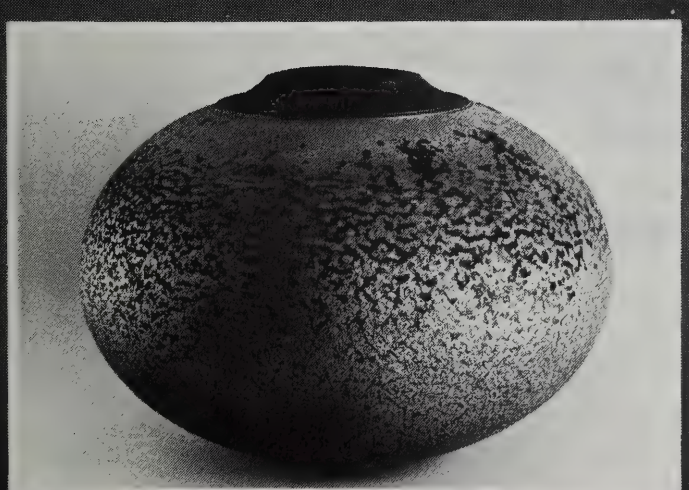
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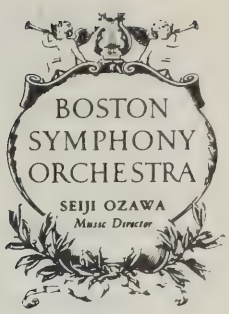
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BEETHOVEN — String Quintet in C, Opus 29

Allegro
Adagio molto espressivo
Scherzo: Allegro
Presto

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BARTÓK — *Contrasts,* for clarinet, violin, and piano

Verbunkos (Recruiting dance)
Pihenö (Relaxation)
Sebes (Fast dance)

Mssrs. WRIGHT, SILVERSTEIN, and KALISH

INTERMISSION

MOZART — String Quintet in D, K.593

Larghetto—Allegro—Larghetto
Adagio
Menuetto: Allegretto
Finale: Allegro

Mssrs. SILVERSTEIN, STEINHARDT, TREE, FINE, and SOYER

Baldwin piano

NOTES

Ludwig van Beethoven
String Quintet in C, Opus 29

Beethoven's C major quintet was the cause of a whole string of legal headaches and unpleasantnesses. The work was written for and dedicated to Count Fries, who would normally (as things were done then) have the exclusive use of it for a certain period—six months to a year—after which the composer could sell it to a publisher for a one-time fee, without any expectation of royalties in the event that the piece became unusually successful. Once a work was in print, virtually any publisher could "reprint" it and sell it himself, since modern copyright laws were unknown. Beethoven sold the rights to the quintet to the Leipzig firm of Breitkopf & Härtel; but before the edition was ready, the Viennese firm of Artaria persuaded Count Fries to lend them the manuscript for copying, telling him that the work was already in print elsewhere.

The rest of the story is complex and involved; even a court hearing did not clear up the entire situation (partly because Count Fries was conveniently out of town and could not be called upon to testify). But Beethoven wrote a long and angry letter to explain the situation to Breitkopf & Härtel (trying to save his fee) and took out an advertisement publicly accusing Artaria of issuing an unauthorized and incorrect version which, he insisted, musicians should avoid buying. Yet when Artaria brought Beethoven to court, it came out that the composer had, in fact, helped proofread the edition, though perhaps only in desperation, since the unlicensed edition would come out anyway and he wanted to avoid the worst errors. Still the court ordered Beethoven to issue a public apology to Artaria and to another printer, Mollo, whose name Beethoven had linked with Artaria's in wrongdoing. The angry and stubborn composer made only a grudging admission that Mollo had nothing to do with the whole situation, but, despite a repeated court warning, flatly refused to print the required announcement. In the end—after two years of wrangling—lawyers for both parties signed an agreement concerning future editions of the work.

Of course, all this came long after the composition of the quintet (which spanned the end of 1800 and beginning of 1801), and there is nothing in the serenely broad opening to suggest the legal storm brewing. As Beethoven's only chamber work for strings composed between the early Opus 18 quartets and the "middle" quartets of Opus 59, the Opus 29 quintet has always been unjustifiably neglected. It is throughout a work of great breadth, rich and imaginative scoring for the strings, and harmonic adventure. There can be little doubt that Schubert knew the simple yet majestic opening theme, accompanied by its own mirror image in the cello, or that he admired the sonority of the scherzo with its luxuriant D flat section in the Trio. The finale is filled with surprises, from the unexpectedly symphonic tremolos and lightning flashes of the opening (which gave rise to the nickname "The Storm" in German-speaking countries), to the unprepared appearance of a dapper tune, inserted twice at the slower tempo *Andante con moto e scherzoso;* this passage,

which initiates the return to the recapitulation and later sends the coda off on its journey, is arranged from an unpublished song of Beethoven's.

Béla Bartók
Contrasts, for violin, clarinet, and piano

With one exception, all of Bartók's chamber music is for stringed instruments, with or without the addition of a piano. Only once did he turn to a wind instrument, and that was occasioned by a commission from Benny Goodman and Joseph Szigeti, to whom *Contrasts* is dedicated. Bartók completed the work in Budapest on 24 September 1938 after having heard some records of the Benny Goodman band that Szigeti sent him. Far from trying to blend the three very different types of instruments into a single complex sonority, Bartók exploits the differences in sound production as much as possible (as the very title of the work suggests). He had long since become a past master of violin effects—multiple stops, bowed and pizzicato notes played simultaneously, glissandi, and so on; now he investigates the possibilities of the clarinet as well, while keeping the piano part (conceived for himself) modestly in the background.

The original plan, according to Goodman's wish, was to have a two-movement work that would fit on a single twelve-inch 78-rpm record, but Bartók found that he needed greater scope for the working out of his material, and the planned two movements became three with the addition of the slow middle movement. The music is strongly nationalistic, possibly Bartók's musical response to the unchecked advance of Nazism. The *Verbunkos,* or recruiting dance, was a musical genre employed to encourage enlistments in the Hungarian army in the late eighteenth and early nineteenth centuries; thereafter it remained as a characteristically Hungarian musical genre featuring sharply dotted rhythms in a slow march tempo with ornamental turns, runs, and arpeggios decorating the melodic lines. In its fully developed historical form, the *Verbunkos* began with a slow section *(lassu)* followed by or alternating with a wild fast one *(friss),* and, indeed, the original two-movement plan of *Contrasts* was designed to reflect this format.

The *Verbunkos* ends with a clarinet cadenza that leads on to the languid slow movement, in which piano and clarinet begin by mirroring one another, while the piano contributes soft percussive tremolos inspired by Balinese gamelan music. The fast dance, *Sebes,* begins with a short passage on a scordatura violin (with the E-string tuned to E flat and the G-string to G sharp), following which the violinist is directed to return to a second, normally tuned instrument. This is the only example of scordatura in Bartók's entire output. The outer sections of the dance are in a lively 2/4 meter, but the extended middle section uses what is often called "Bulgarian rhythm," which Bartók learned in his folk music studies: (8+5)/8, or more properly (3+2+3+2+3)/8. When the original 2/4 returns, the dance gets wilder and wilder (with just a few momentarily tranquil passages and a cadenza for the violin) before reaching its brilliant conclusion.

Wolfgang Amadè Mozart
String Quintet in D, K.593

Mozart was not the first composer to write string quintets, but the form was still a new one, without established conventions, when he turned to it in 1787 for two masterpieces in C major and in G minor (K.515 and 516), both works of extraordinary scope and expressive power. After having thus firmly established the medium of string quartet with an extra viola, Mozart abandoned it again until the last year of his life, when he wrote two more quintets at the earnest entreaty of a music-lover presumed to be the wealthy Moravian merchant Johann Tost, for whom Haydn had written a round dozen string quartets in the preceding year or so. It may even have been Haydn who generously turned this wealthy patron's attention to his brilliant young friend; perhaps that is why both quintets—especially the second, K.614 in E flat—contain hints of Haydn's style, in grateful homage.

The addition of a second viola to the well-established medium of string quartet gives new opportunity for richness of sound in the middle of the texture, since violas can serve simultaneously as melody and accompaniment instruments. In many places the first violin and first viola become almost a "concertino," presenting material in opposition to the other three instruments. And sometimes the texture seems to consist of two trios echoing back and forth, an effect created by having the middle voice (first viola) play with both groups, the two violins for a bright trio, and the second viola and cello for a darker one.

Though Mozart uses all of these effects in K.593, he also gives each of the parts free rein in intricate contrapuntal interplay. The opening Larghetto pits the cello against the four upper parts in an introduction that soon begins to emphasize the minor mode before landing on the dominant to prepare the statement of the first Allegro theme. The exposition is Haydnesque in that a somewhat enlarged version of the first



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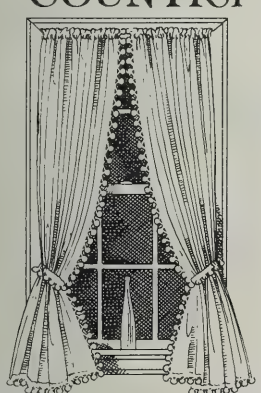
theme returns to establish the secondary key as well. The development, following sonorous echoes tossed between high and low groups of instruments, takes off on a polyphonic chase that soon leads around to the recapitulation. Here the first theme moves quickly to a new extension in the minor (recalling thus the opening Larghetto) before an extensive restatement of the secondary material, which also has inflections to the tonic minor. None of this prepares us for the surprise recapitulation of the opening Larghetto, which is not simply a literal repetition to provide a frame for the fast part of the movement, but is truly a recapitulation with its own requisite harmonic adjustment. A final statement of the opening Allegro theme, wittily conceived to serve equally well as beginning or end, brings matters to an abrupt halt.

The Adagio is one of the most richly elaborated of Mozart's slow movements, filled with those expressive chromatic gestures that are so characteristic of his style. The harmonic range of this slow-movement sonata form reinforces the decorative chromatic melodic lines, which reappear in still more ornate guise at the recapitulation. The minuet presents a theme constructed of falling thirds which suddenly become a two-part canon at one beat in the restatement—surely a device intended to recall some of Haydn's most popular passages.

The finale has been published and played for years in a version that passed as a late revision by the composer. The main theme, a descending chromatic scale, was rewritten into zigzag shape, and even the eagle eye and penetrating perceptions of the great Mozart scholar Alfred Einstein considered the revision to be the composer's own. We now know, however, that the revision was made after Mozart's death, probably at the hands of the publisher, who converted the original shape of the tune into something rather more Haydnesque, which had the additional advantage of making it easier to play. But the original form of the theme, with the descending chromatic notes, could only have been written by Mozart, and it is that authentic version that will be performed here.

—Steven Ledbetter

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1981 Tanglewood

Saturday, 27 June at 8:30

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Harold Wright, clarinet
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Charles Kavalovski, horn
Rolf Smedvig, trumpet
Ronald Barron, trombone
Everett Firth, percussion

Members of the GUARNERI STRING QUARTET

Arnold Steinhardt, violin
Michael Tree, viola

GILBERT KALISH, piano

BEETHOVEN — Quintet in E flat for piano, oboe, clarinet, horn, and bassoon, Opus 16

Grave—Allegro ma non troppo
Andante cantabile
Rondo: Allegro ma non troppo

Mssrs. KALISH, GOMBERG, WRIGHT, KAVALOVSKI, and WALT

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BARTÓK — Sonata for solo violin

Tempo di ciaccona
Fuga
Melodia
Presto

Mr. SILVERSTEIN

INTERMISSION

BRAHMS — String Quintet No. 2 in G, Opus 111

Allegro non troppo, ma con brio
Adagio
Un poco Allegretto
Vivace ma non troppo presto

Mssrs. SILVERSTEIN, STEINHARDT, TREE, FINE, and ESKIN

Baldwin piano

NOTES

Ludwig van Beethoven
Quintet in E flat for piano, oboe, clarinet, horn, and bassoon, Opus 16

During Beethóven's first years in Vienna, he wrote several chamber works involving wind instruments, not all of which have survived complete. After about 1800 his chamber music output was restricted to ensembles of stringed instruments, with or without piano. One of the most successful of his early chamber pieces is the Opus 16 quintet for piano and winds, in which the choice of instruments, key, and arrangement of movements all point to Beethoven's inspiration in Mozart's masterful quintet for the same combination of instruments (K.452). Certain elements of Mozart's ground plan may be discerned, such as the way the slow introduction presents each of the protagonists in little solo snatches or the arpeggiated horn call near the end of the first movement. But with a composer of Beethoven's imagination, the influence of an older composer always takes the form of a call to new creation, not plagiarism, and attempts to trace really direct connections between the two works are otiose.

The quintet seems to have been composed in late 1796 or early 1797 and achieved its first performance as one of two Beethoven works included in a concert presented by the violinist Schuppanzigh on 6 April 1797. The piano part, no doubt written for the composer himself, is brilliant and elaborate, even to including concerto-like cadenzas, while the fact that the clarinet tends to lead the woodwinds virtually throughout has prompted the suggestion that Beethoven may have planned the work for Joseph Beer, the earliest important clarinet virtuoso, for whom it is believed that Beethoven also wrote his trio, Opus 11, for piano, clarinet, and cello the following year.

A special performance of the quintet took place some years after its composition, apparently in the home of Prince Lobkowitz on the same evening that the newly composed *Eroica* Symphony had its first semi-public hearing. One of the distinguished musicians present was Friedrich Ramm, the oboe virtuoso from Mannheim whose virtuosity and beauty of tone were legendary (Mozart had written his F major oboe quartet for Ramm more than twenty years earlier, not to mention the important oboe part in his opera *Idomeneo*). After the playing of the new, long, and very difficult symphony, a group including Ramm as oboist and Beethoven as pianist began to play the popular quintet for piano and winds (possibly as a balm to soothe everyone's nerves after the trying audition of so advanced a symphony?), and what happened was related by Beethoven's friend Ferdinand Ries:

> In the last Allegro there are several holds before the theme is resumed. At one of these Beethoven suddenly began to improvise, took the Rondo for a theme and entertained himself and the others for a considerable time, but not the other players. They were displeased and Ramm even very angry. It was really very comical to see them, momentarily expecting the performance to be resumed, put their instruments to their mouths, only to put them down again. At length Beethoven was satisfied and dropped into the Rondo. The whole company was transported with delight.

Béla Bartók
Sonata for solo violin

During the first few years after Bartók arrived in America in 1940, it looked as if his composing days were over. Severe depression compounded of enforced absence from his native land, illness, and the conviction that no one in this country was interested in his music simply took away all the will to compose. The ice was finally broken by Serge Koussevitzky's commission of an orchestral piece, with the guarantee that it would be played by the Boston Symphony Orchestra. The result, of course, was the Concerto for Orchestra, which so fired up the composer that he quickly became filled with ideas for new compositions. Soon after delivering the score to the Concerto, Bartók heard Yehudi Menuhin perform his First Violin Sonata in a recital, and his enthusiasm for the young man's playing was boundless, so he responded with alacrity to Menuhin's suggestion that he write a piece for unaccompanied violin, surely among the most demanding and intractable challenges facing any composer. During the winter of 1943-44, which he spent in Asheville, N.C., for his health, Bartók worked on the new sonata, completing it on 14 March 1944. It turned out to be the last work that he completely finished (the Third Piano Concerto, which followed, lacks some seventeen measures of orchestration, which had to be carried out by Bartók's assistant Tibor Serly). Menuhin's performance of the sonata in his New York recital that November brought Bartók the unaccustomed sound of applause from an American audience for his music, a sound he was to hear even more clearly the following month, when Koussevitzky led the premiere performances of the Concerto for Orchestra in Boston.

Actually the two works, though composed one right after the other, are just about as different as could be in terms of the composer's approach to his audience. The Concerto for Orchestra is easily one of his most accessible pieces, one that formed the basis for his wider popularity; the sonata, on the other hand, is a tense, difficult work that makes no concessions to performer or listener. The first two movements bear titles that seem to recall the Baroque era, though Bartók does not indulge in any conscious archaizing. The first movement, *Tempo di ciaccona,* or "tempo of a chaconne," indicates the speed of the movement but nothing much else about it, since the music bears little resemblance to the Baroque dance form for which it is named beyond the characteristic rhythm of the opening bars, a motive that recurs several times as a guide to the subdivision of the various sections. The next movement, *Fuga,* or fugue, naturally evokes the Baroque, too; but here again Bartók's music is anything but a conventional academic structure. The fugue subject, characteristically an intensely chromatic idea compressed into a very limited space, alternates with much freely episodic material, but the imitative statements, including one climactic appearance of the theme in its original form in counterpoint to its inversion (upside-down), are monuments of violin technique. The *Melodia* presents a comparatively simple lyric idea that returns, extravagantly decorated, following the

appearance of contrasting material. Finally, the rhythmic thrust of the motoric finale recalls a familiar Bartókian physiognomy. Throughout the entire sonata, there is no cozy coddling of the careless ear. Constant chromaticisms and frequent dissonant intervals of seconds, fourths, and sevenths, combined with Bartók's extraordinarily wide repertoire of technical effects, produce one of those classic conflations of the folk style and the avant-garde that is so characteristic of the composer.

Johannes Brahms
String Quintet No. 2 in G, Opus 111

Brahms had made sketches in Italy for a projected fifth symphony, but in the end he abandoned that project and adapted the material at hand to the opening movement of his second and last string quintet, which was almost his very last composition. In December 1890, Brahms sent the final movement of the quintet off to his publisher Simrock, adding the following message: "With this note you can take leave of my music, because it is high time to stop." Whether it was his health, or the intractability of his material to shape itself into another symphony, he seems to have felt that he had said all he had to say, even though more than six years remained to him. (That he did not, in fact, cease composition is largely due to his chance encounter with a brilliant clarinetist, Richard Mühlfeld, for whom he composed the clarinet quintet,



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clarinet trio, and two sonatas, thus immeasurably enriching the literature of that instrument.)

Despite the composer's sense that it was time to call a halt, there is nothing in the quintet that suggests exhaustion or failing imagination. Quite the contrary—the work is one of his freshest and most vigorous, brilliantly detailed in its working-out, filled with swinging reminiscences of waltz and *csárdás* that evoke his many years of residence in the capital of the Austro-Hungarian empire. The opening theme, presented in the cello under loud tremolos in the other four parts, is a conception symphonic in scope, revealing the origins of the musical ideas. In fact, the texture throughout the movement is remarkably full, as if Brahms were trying to capture the sonority of a full orchestra with five strings alone; the climactic example of this is a passage late in the development where the four upper parts are all playing double stops over the single notes in the cello, a total of *nine* notes sounding in each chord. The delightful and typical metric shift in certain bars of the second theme, presented first as a duet for the two violas, is absolutely characteristic of Brahms: the bar of 9/8 time, normally grouped as 1 2 3 4 5 6 7 8 9, is treated like a bar of 3/8 plus 3/4, with the resulting pattern 1 2 3 4 5 6 7 8 9, a hemiola effect that produces a natural slowing-down at the end of the phrase.

The Adagio is a march in the minor key, the characteristic motives progressively varied throughout its brief, intense extent. The third movement is a more relaxed intermezzo conceived as a waltz—not one of the whirling waltzes that Brahms admired so much in the output of his friend Johann Strauss, waltzes that invite, even compel the listener to whirl along with them, but rather a gentler waltz of the type that calls up the ghosts of pleasant recollections, an invitation to live, briefly, in a world of memories. The finale leads off with an old Haydnesque trick—the three lower parts begin in the "wrong" key, and it takes the assertive entrance of the violins to set things right again. When the violas try the same trick in the recapitulation, the other instruments object strenuously and lead back to an unexpectedly sweet restatement corroborated by a pizzicato repetition. A sudden unison scale leads to a cadence too trite to be true—and sure enough, it is in the "wrong" key again, so Brahms lets fly with an outburst of gypsy music, one last rousing *csárdás* as a coda to the whole. For a work intended to be an *opus ultimum*, this one is extraordinarily full of youthful vigor and life.

—Steven Ledbetter

BSO NEWS NOTE

1981 Tanglewood Talks & Walks

Please join us for the first of this summer's Tanglewood Talks & Walks on Thursday, 2 July. Luncheon begins at 12:15. Then, featured speaker Harry Stedman, a Tanglewood usher for thirty-five years and head usher for the past twenty, will offer numerous factual and humorous anecdotes about Tanglewood patrons he has encountered during that time. His talk begins at 1:00 and will be followed at 1:30 by a guided tour of the Tanglewood grounds. For information, call the Tanglewood Friends' Office at (413) 637-1600.

1981 Tanglewood

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
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Sunday, 28 June at 2:30

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Sherman Walt, bassoon
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Rolf Smedvig, trumpet
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Everett Firth, percussion

Members of the GUARNERI STRING QUARTET

Arnold Steinhardt, violin
David Soyer, cello

GILBERT KALISH, piano

BEETHOVEN — Variations in G on Wenzel Müller's *Ich bin der Schneider Kakadu,* Opus 121a

Introduzione: Adagio assai—
Tema: Allegretto

Mssrs. STEINHARDT, ESKIN, and KALISH

BARTÓK — Sonata No. 2 for violin and piano

Mssrs. STEINHARDT and KALISH

INTERMISSION

SCHUBERT — String Quintet in C, D.956

Allegro ma non troppo
Adagio
Scherzo: Presto—Trio: Andante sostenuto
Allegretto

Mssrs. SILVERSTEIN, STEINHARDT, FINE, ESKIN, and SOYER

Baldwin piano

NOTES

Ludwig van Beethoven
Variations in G on Wenzel Müller's *Ich bin der Schneider Kakadu,* Opus 121a

It is not at all clear when Beethoven composed this work, or if, indeed, its composition was not perhaps the result of two separate stages of work. The tune on which the variations are based comes from a musical play called *Die Schwestern von Prag (The Sisters of Prague),* performed in 1794. The song in question, "Ich bin der Schneider Kakadu" ("I am the tailor Kakadu"), is one of those self-introductions which seem to have been a favorite genre in the musical theater from time immemorial (celebrated examples include Papageno's entrance song in *The Magic Flute,* Figaro's walking and singing self-advertisement in Rossini's *Barber,* and General Stanley's classic patter song "I am the very model of a modern major-general" in *The Pirates of Penzance*). It is likely that Beethoven composed the variations at a fairly early date, when the song was still popular, but the first unequivocal reference to the composition occurs in a letter to the publisher Gottfried Härtel in July 1816, where he specifically notes that these variations "belong to my early works, but they are not poor stuff." It is even possible that the portentous slow introduction that serves as a foil to the lighter character of the variations was the product of the composer's decision about 1816 to spruce up the work before offering it to a publisher. In any case, it did not appear in print until 1824.

The variations themselves could easily match Beethoven's turn-of-the-century style. They are laid out in a way quite similar to the Opus 11 trio for clarinet, cello, and piano. In both cases the first variation is for the piano alone, later on the two melody instruments have their own duet without the keyboard, and certain of the variations proceed in imitative fashion. A slow variation near the end recalls the mood of the introduction, a mood routed by the rollicking good humor of the ensuing 6/8 movement and the vigor of the conclusion.

Béla Bartók
Sonata No. 2 for violin and piano

Both of Bartók's sonatas for violin and piano (composed in 1921 and 1922 respectively) were written for Jelly d'Arányi, a Hungarian-born British violinist whose fine technique and rhapsodic style were ideally suited to these demanding pieces. The basic structure of two movements linked together, the first slow, rhapsodic, in quite free rhythms, the second fast and brilliant, lies at the core of a great deal of Hungarian music going back at least to the recruiting dance, *verbunkos,* from the last quarter of the eighteenth century. When the Austrians imposed military conscription in 1849, the ceremony of the recruiting dance died out entirely, but its musical elements lived on in the *csárdás,* used by Liszt in his Hungarian rhapsodies and later by operetta composers trying to suggest the "feel" of Hungary in their scores by introducing a bit of exotica (Rosalinda's

"Klänge der Heimat" in the second act of *Die Fledermaus* is only the most familiar example from a long tradition of Viennese operettas reaching at least to the *csárdás*-drenched scores of Emmerich Kálmán, especially *Die Csárdásfürstin* of 1915 and *Gräfin Maritza* of 1924; America, too, produced its Hungarian-gypsy music, most successfully in Victor Herbert's 1898 show *The Fortune Teller*, which featured a brilliant *csárdás* called "Romany life"). Bartók, of course, was not aiming at the kind of commercial success that these lighter stage works sought, and he knew that his sonatas were, in any case, a tough nut to crack. In 1925 he wrote to a fellow composer-pianist regarding the programming of his music: "What we must be careful to avoid is any attempt to put such works as my two Sonatas for violin . . . in places where the level of music appreciation is as low as it is in Hungarian country towns. Such works would merely arouse antagonism in an audience which has not been trained to listen."

The Second Sonata, which Bartók came to prefer to the First, is by far the terser of the two works; its two linked movements reveal an interrelationship of musical materials that ties them closely together and makes them really parts of one large *verbunkos*. Bartók considered the sonata to be in C major, but his sonorous treatment of the grittiest harmonic combinations largely conceals this fact until the surprising resolution to an unclouded C major triad at the very end. The composer's own preferred term for the rhythmic flexibility of the first section was *"parlando-rubato,"* a style that he noted in a great deal of Hungarian folk music. Its foil, in the second movement, was the motoric *"tempo giusto."*

Franz Schubert
String Quintet in C, D.956

Virtually nothing is known of the history of this, Schubert's greatest chamber composition, except that he turned to it in August of 1828, only months before his tragically premature death in November, and probably completed the piece in September. We have no idea why he chose the particular ensemble (with two cellos, as Boccherini had done in his quintets, rather than the two violas Mozart preferred), nor if he wrote it at someone's request. He almost certainly never heard a performance, and the work was not in fact published until a full quarter-century after the composer's death. Still, it remains perhaps the only truly great composition for a string quintet with two cellos; it outclasses Boccherini by a long shot and remained so overwhelming an example that even those composers who might have used it as a model gave up in the end and wrote their quintets with a second viola. Brahms, in particular, actually

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brought to conclusion the composition of a quintet in F minor that was directly modeled on Schubert's work; but he finally converted it into two alternative forms: the F minor quintet, Opus 34a (for string quartet and piano), and the sonata for two pianos, Opus 34b. Both versions retain clear references to their Schubertian inspiration, above all in the treatment of Neapolitan harmonic turns, of which Schubert's quintet is the unparalleled model.

Schubert's ear for harmonic color is exploited here to a degree hitherto unknown. The first three chords are a good example: a C major triad, followed by a diminished seventh chord on C, followed by another C major triad to end the first part of the phrase. To an earlier composer, the diminished chord would have demanded harmonic movement, its tensions would have insisted on resolution. Here, the chord simply *is*, a characteristic sound in its own right, possibly suggesting foreboding, or immensity, or mysticism—but *not* harmonic movement. Soon those three chords become a kind of motto embedded in the principal theme.

Another unforgettable example of Schubert's search for richer harmonic color—indeed the emotional high point of the first movement—is the arrival at the second theme. Conventional harmonic practice decreed that the secondary key must be G if the tonic is C. Schubert appears to accede to this practice with a vigorous modulation to G, but the moment he lands on it, he leaves the two cellos hanging on the note without other accompaniment, and the second cello unexpectedly melts down the scale to E flat, whereupon the cellos duet in a lush new theme in that key. But there is another surprise: having now convinced us that the secondary material would not be in the expected key, Schubert modulates yet again, this time to G, for still another thematic statement and the conclusion of the exposition.

As the quintet proceeds, what are called Neapolitan relationships come increasingly to the fore; these occur when one key seems to "lean" on another that is a half-step lower. In the eighteenth century, such relationships occurred only briefly at the cadence to provide a colorful way of approaching the dominant. But Schubert expands the significance of these relationships so that entire sections of movements "lean" on the home key, giving a much wider harmonic range, turned to vivid expressive use, than had been current before. In the slow movement, which begins with a sense of stillness, an unearthly stasis of almost mystical quality, the middle section is a contrastingly nervous passage in F minor, the Neapolitan relationship to the main key of E. Even more striking, perhaps, is the scherzo, which is as extroverted as one could wish for, only to have as its contrasting Trio a daringly imaginative slow section in D flat (Neapolitan to the home key of C), asking urgent questions for which no answers are forthcoming. And even the questions are brusquely swept away in the return to the scherzo proper. The finale, though it is in many respects lighter in character and expressive depth than the two middle movements, continues to exploit these relationships with sudden changes in harmonic color, which underline shifts of emotional intensity. The surprising last two notes—a unison appoggiatura D flat falling to a solid C—summarize this aspect of the entire quintet.

—Steven Ledbetter

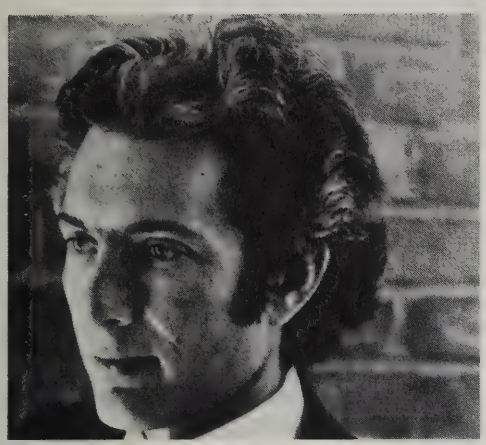
The Boston Symphony Chamber Players

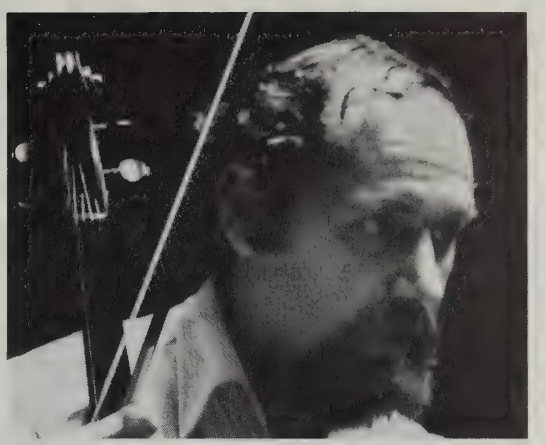


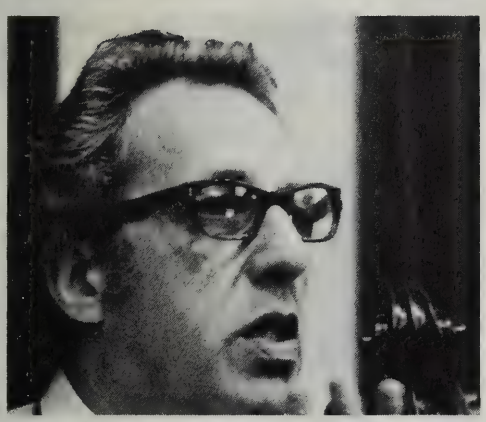
The 1980-81 season marks the Boston Symphony Chamber Players' sixteenth year as a performing ensemble. No strangers to international music-making, they have traveled to Europe, South America, and the Soviet Union, and they perform regularly throughout the United States. The Boston Symphony Chamber Players is the world's only permanent chamber music ensemble made up of a major symphony orchestra's principal string, woodwind, brass, and percussion players. The ensemble performs all the standard chamber music literature and can expand the range of its repertory to include additional works by calling upon other members of the Boston Symphony Orchestra or enlisting the services of such distinguished guest artists as Gilbert Kalish, the group's regular pianist. Other pianists who have performed with the Chamber Players include Claude Frank, Misha Dichter, and Peter Serkin; the ensemble has also been joined by guest artists ranging from sopranos Phyllis Curtin and Bethany Beardslee to Tashi and the Tokyo String Quartet.

The Chamber Players' activities include an annual three-concert series in Boston's Jordan Hall, regular appearances in New York City, performances at Tanglewood, and a busy schedule of touring and recording. The group has recorded for RCA, Deutsche Grammophon, and CBS. Their first album earned them a Grammy award, and their recent Deutsche Grammophon release of Strauss waltzes as transcribed by Schoenberg, Berg, and Webern won the prestigious Deutsche Schallplattenpreis as well as citations from numerous recordings publications. Another recent disc continues their investigation of the transcription repertory with music of Schoenberg, Berg, and Debussy, and their latest release is a performance on CBS of Ravel's *Chansons madécasses* with mezzo-soprano Frederica von Stade. Other discs include sonatas by Debussy, the Dvořák Opus 77 string quintet, and the complete chamber music of Stravinsky, as well as that composer's *Histoire du soldat.* The Boston Symphony Chamber Players have just recently recorded the Schubert Octet for winds and strings, to be released by Nonesuch records.

Members of the Guarneri String Quartet







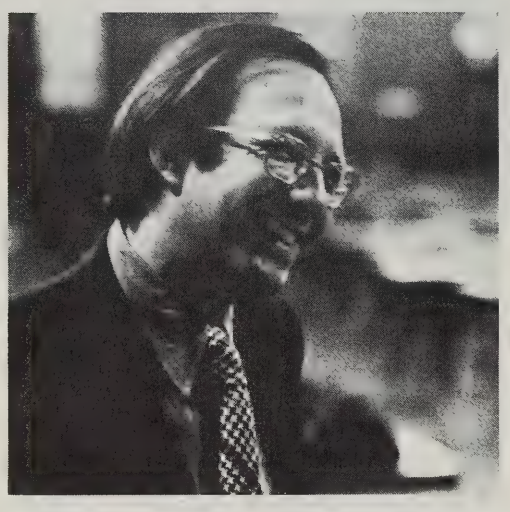
The Guarneri String Quartet, which made its debut in 1965 and has since performed throughout the United States, Canada, and Europe, includes violinists Arnold Steinhardt and John Dalley, violist Michael Tree, and cellist David Soyer. The Guarneri was founded at the Marlboro Music Festival in Vermont at the suggestion of Alexander Schneider, second violinist of the renowned Budapest Quartet; its name was supplied by the Budapest's violist, Boris Kroyt, who had once played with a European quartet called the Guarneri, named after the eighteenth-century violin maker. Violinists Steinhardt and Dalley studied at the Curtis Institute in Philadelphia under Efrem Zimbalist; violist Tree also studied at Curtis, under Ivan Galamian. Cellist Soyer's teachers included the Armenian cellist Diran Alexanian and the legendary Emanuel Feuermann. The Guarneri are equally regarded for their performances of both traditional and twentieth-century repertory. They record exclusively for RCA Red Seal, and they are faculty members at the Curtis Institute.

Violinist **Arnold Steinhardt** is a recipient of the Leventritt Award and winner of the Queen Elisabeth Competition in Brussels. He made his debut as soloist at age fourteen with the Los Angeles Philharmonic, and major American orchestras with which he has appeared include those of Philadelphia, New York, and Cleveland. Mr. Steinhardt has concertized extensively in the United States, Canada, Europe, Japan, Australia, and New Zealand, in recital, as soloist with orchestra, and with the Guarneri Quartet.

Michael Tree is noted both as a violist and a violinist. He made his debut at age twenty in Carnegie Hall, and his solo appearances have ranged from the orchestras of Philadelphia, Baltimore, and Los Angeles, throughout South America to the Spoleto Festival in Italy. Mr. Tree's musical studies, as a violinist, began at age five with his father as his

teacher, and he began attending the Curtis Institute when he was twelve, studying there with Efrem Zimbalist, Madame Lea Luboshutz, and Vida Reynolds. He has concertized extensively as soloist with orchestra and as a member of the Guarneri Quartet.

Cellist **David Soyer** made his debut as soloist with the Philadelphia Orchestra when he was seventeen and has since concertized extensively in the United States and Europe as soloist and chamber musician. He is a former member of the Bach Aria Group, the Guilet Quartet, and the New Music String Quartet. Mr. Soyer is a relative of Moses and Raphael Soyer, whose paintings are in the great museums of the world.



Gilbert Kalish

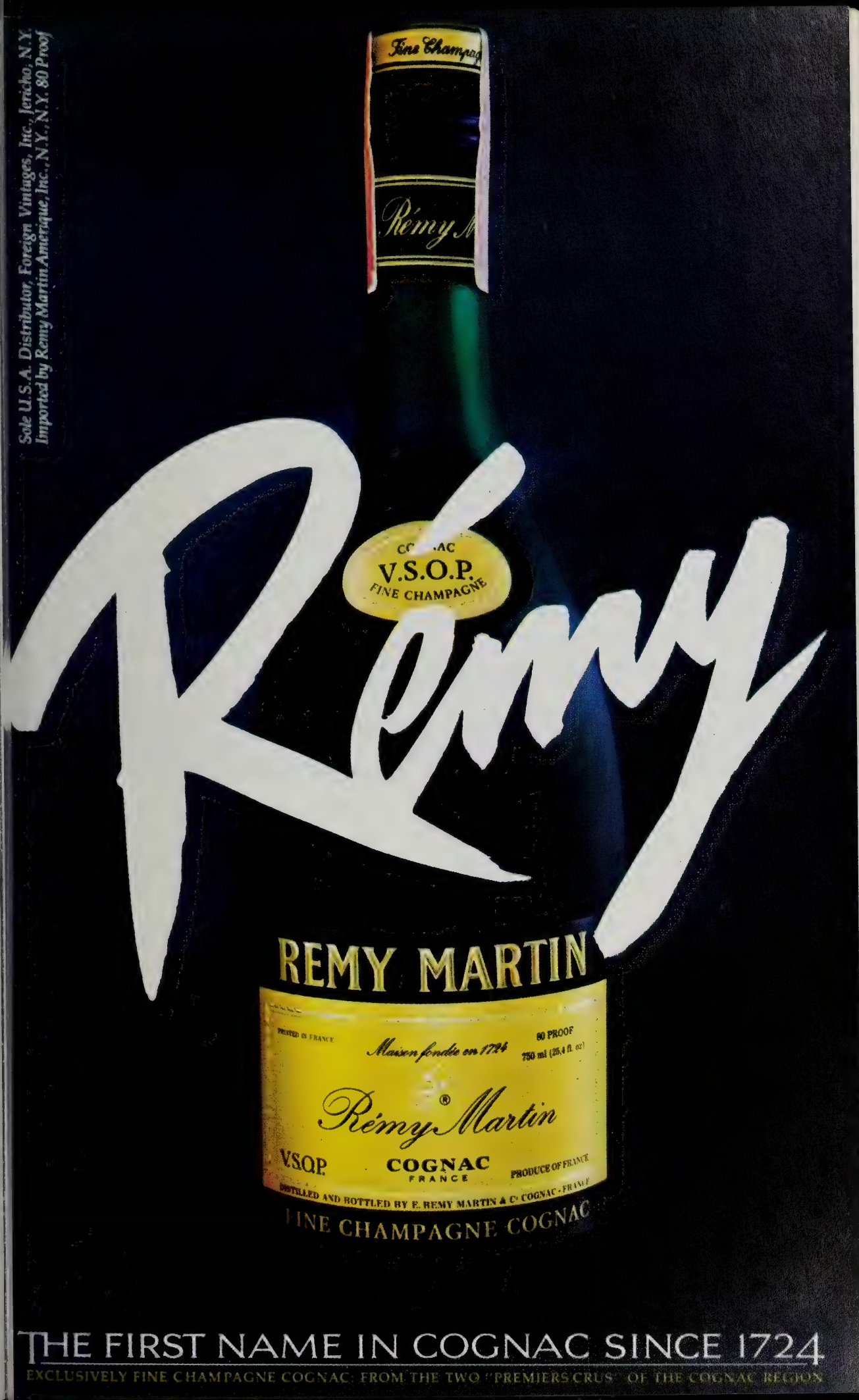
Born in 1935, Gilbert Kalish did his undergraduate work at Columbia College and studied piano with Leonard Shure, Isabella Vengerova, and Julius Hereford. He appears regularly with the Boston Symphony Chamber Players, with whom he has toured Europe and the United States, and he has been heard as soloist with the Boston Symphony Orchestra and the Buffalo Philharmonic. Noted for his performances of twentieth-century repertory, Mr. Kalish has long been the pianist of the Contemporary Chamber Ensemble, and he has played concertos of Berg, Carter, Messiaen, and Stravinsky. He has performed as soloist in the United States, Europe, Australia, and New Zealand, and he may be heard on recordings for Columbia, CRI, Desto, Folkways, and Nonesuch; his recordings for the latter company include several volumes of Haydn piano sonatas and Charle Ives's *Concord* Sonata. Mr. Kalish is an artist-in-residence at the State University of New York at Stony Brook and Head of Keyboard Activities at Tanglewood's Berkshire Music Center.

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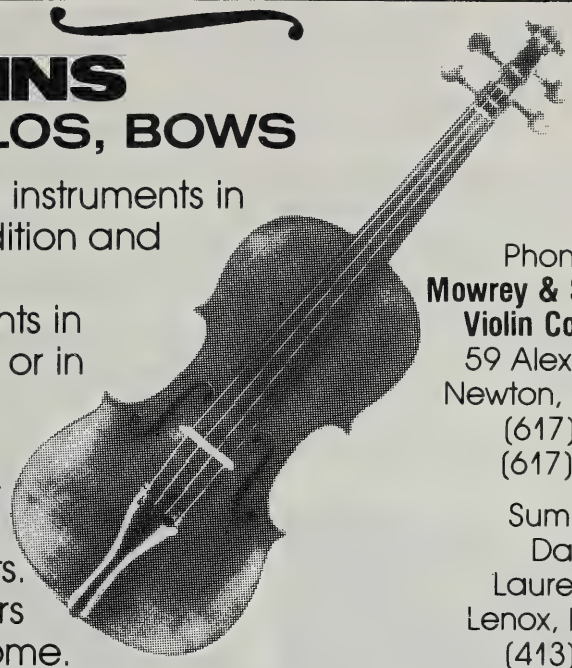
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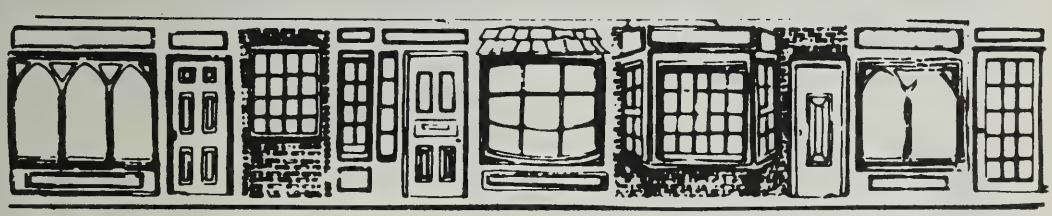
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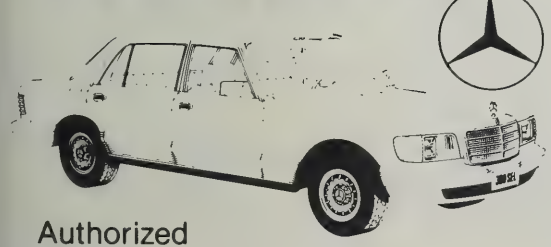
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Friends of Music at Tanglewood may attend free concerts performed by students of the Berkshire Music Center, the BSO's distinguished academy for advanced study of music.

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The orchestra's bi-monthly newsletter, *BSO*, will keep you, as a Friend, informed of Symphony activities throughout the year.

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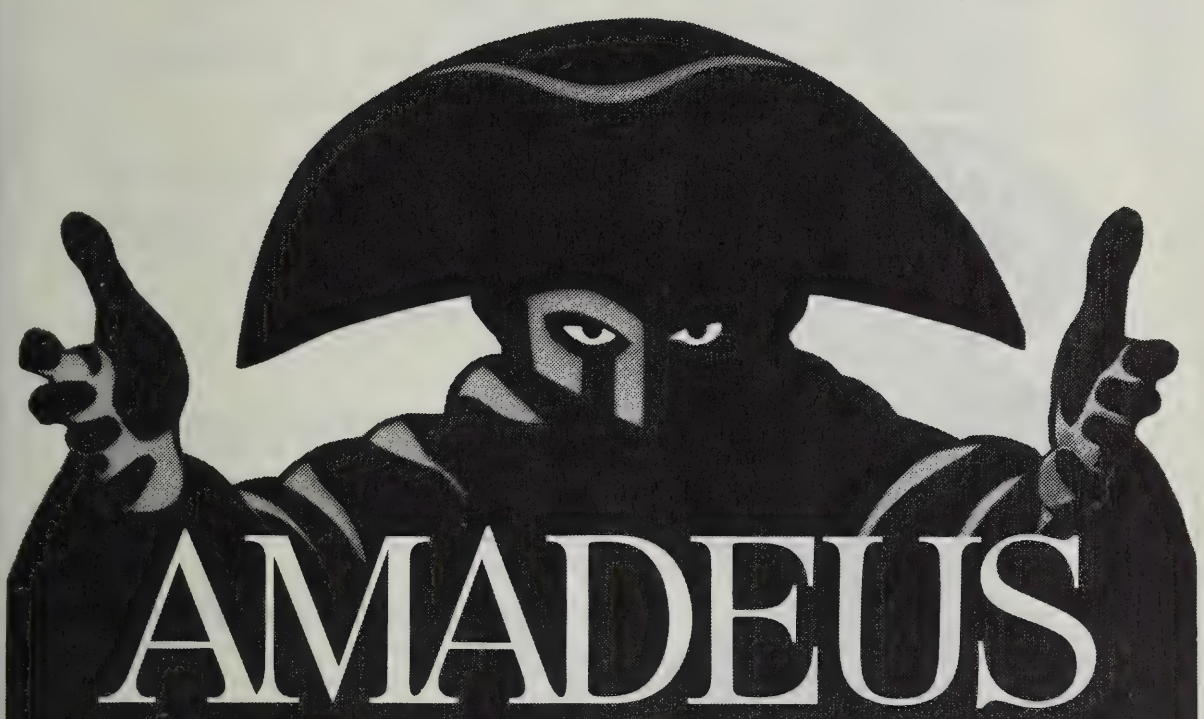
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Symphony No. 2
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Concerto for Orchestra

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Gala concert at 8:30 with the
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Overture to *Candide*
Suite from *On the Waterfront*
Symphonic Dances from *West Side Story*
Divertimento for Orchestra
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Rhapsody in Blue

Sunday, 5 July at 2:30
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
FRANS HELMERSON, cello
ALL-DVOŘÁK PROGRAM
Cello Concerto
Symphony No. 8

Thursday, 9 July at 8:30
JULES ESKIN, cello
GILBERT KALISH, piano
Music of Beethoven, Debussy, Schumann, and Brahms

Friday, 10 July at 7
(Weekend Prelude)
GILBERT KALISH and
YEHUDI WYNER, pianists
Music of Mozart and Stravinsky

Friday, 10 July at 9
BOSTON SYMPHONY ORCHESTRA
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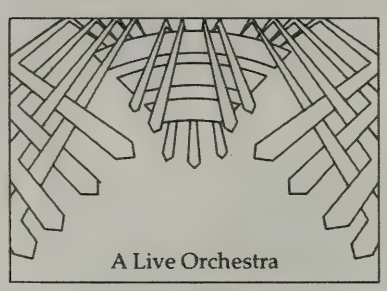
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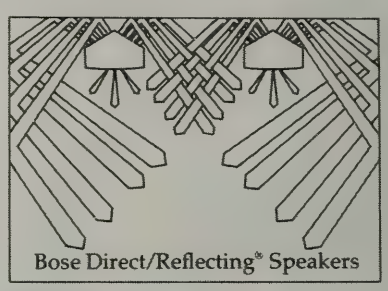


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Saturday, 11 July at 8:30

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SEIJI OZAWA, conductor
MIRELLA FRENI, soprano
SHIRLEY VERRETT, mezzo-soprano
ERMANNO MAURO, tenor
NICOLAI GHIAUROV, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

VERDI
Requiem

Sunday, 12 July at 2:30

BOSTON SYMPHONY ORCHESTRA
CHRISTOPH ESCHENBACH, conductor and pianist

STRAVINSKY
Suite from *Pulcinella*

MOZART
Piano Concerto No. 27
in B flat, K.595

VERDI
String Quartet in E minor

Wednesday, 15 July at 8:30

MIRELLA FRENI, soprano
John Wustman, piano

Music of Giordani, Mozart, Rossini, Verdi, Duparc, Fauré, Charpentier, and Rachmaninoff

Thursday, 16 July at 8:30

Dress rehearsal for Scenes from Mussorgsky's *Boris Godunov;* see 18 July

Friday, 17 July at 7
(Weekend Prelude)

JOSEPH SILVERSTEIN, violin
JULES ESKIN, cello

Music of Bach

Friday, 17 July at 9

BOSTON SYMPHONY ORCHESTRA
JOSEPH SILVERSTEIN, conductor
JOCELYNE TAILLON, mezzo-soprano
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

J.C. Bach
Sinfonia for double orchestra

J.S. Bach
Orchestral Suite No. 1
Cantata No. 169
Orchestral Suite No. 4

Saturday, 18 July at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
NICOLAI GHIAUROV, bass-baritone
KENNETH RIEGEL, tenor
JACQUE TRUSSEL, tenor
DOUGLAS PERRY, tenor
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TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
BOSTON BOY CHOIR,
THEODORE MARIER, director

MUSSORGSKY
Scenes from *Boris Godunov*

Sunday, 19 July at 2:30

BOSTON SYMPHONY ORCHESTRA
ANDREW DAVIS, conductor
PIERRE-LAURENT AIMARD, piano

MILHAUD
La Création du monde

MOZART
Piano Concerto No. 14
in E flat, K.449

SCHUBERT
Symphony No. 4, *Tragic*

Thursday, 23 July at 8:30

HENRYK SZERYNG, violin
Charles Reiner, piano

Music of Beethoven, Bach, Saint-Saëns, Milhaud, and Ravel

Friday, 24 July at 7
(Weekend Prelude)

PHYLLIS CURTIN, soprano
Gilbert Kalish, piano
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Martha Babcock, cello

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Friday, 24 July at 9

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RUDOLF SERKIN, piano

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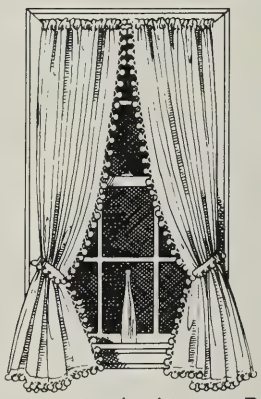
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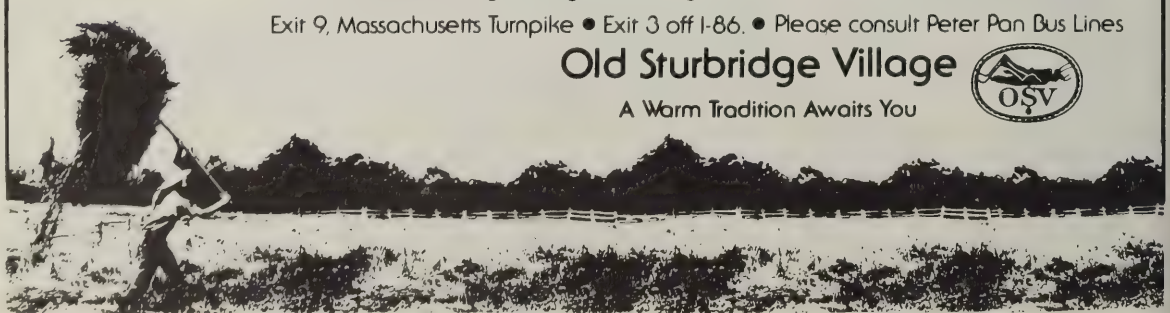
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Sunday, 26 July at 2:30

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ANDREW DAVIS, conductor
HENRYK SZERYNG, violin

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Tuesday, 28 July at 8:30

Gala Concert
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JOHN WILLIAMS, conductor

Thursday, 30 July at 8:30

ALEXIS WEISSENBERG, piano

Music of Bach, Schumann, and Chopin

Friday, 31 July at 7
(Weekend Prelude)

HAROLD WRIGHT, clarinet
BURTON FINE, violin
GILBERT KALISH, piano

Music of Mozart and Schumann

Friday, 31 July at 9

BOSTON SYMPHONY ORCHESTRA
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Tuesday, 7 July at 8:30 p.m.
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Young Artists Chamber Music

Saturday, 11 July at 2:30 p.m.
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Leonard Bernstein and Conducting
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Sunday, 12 July at 10 a.m.
Fellowship Program Chamber Music

Sunday, 12 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Tuesday, 14 July at 8:30 p.m.
Fellowship Program Vocal Recital

Saturday, 18 July at 2:30 p.m.
Berkshire Music Center Orchestra
Gustav Meier and Conducting
Fellows conducting

Sunday, 19 July at 10 a.m.
Fellowship Program Chamber Music

Sunday, 19 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Monday, 20 July at 8:30 p.m.
Fellowship Program Chamber Music

Tuesday, 21 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Wednesday, 22 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Vocal Program

Saturday, 25 July at 2:30 p.m.
Berkshire Music Center Orchestra
Seiji Ozawa and Conducting
Fellows conducting

Sunday, 26 July at 10 a.m.
Fellowship Program Chamber Music

Sunday, 26 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Monday, 27 July at 8:30 p.m.
Fellowship Program Vocal Recital

Wednesday, 29 July at 8:30 p.m.
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Victor Yampolsky conducting

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Sunday, 9 August at 10 a.m.
Fellowship Program Chamber Music

Sunday, 9 August at 8:30 p.m.
Fellowship Program Vocal Recital

Monday, 10 August at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Tuesday, 11 August at 8:30 p.m.
Berkshire Music Center Orchestra
Kurt Masur and Conducting
Fellows conducting

Wednesday, 12 August at 8:30 p.m.
Fellowship Program Chamber Music

Saturday, 15 August at 2:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Sunday, 16 August at 10 a.m.
Fellowship Program Chamber Music

Sunday, 16 August at 8:30 p.m.
Fellowship Program Vocal Recital

Monday, 17 August at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Tuesday, 18 August at 8:30 p.m.
Fellowship Program Vocal Recital

Wednesday, 19 August at 8:30 p.m.
Berkshire Music Center Orchestra
Conducting Fellows conducting
(Awards Ceremony immediately following)

Friday, 21 August
TANGLEWOOD ON PARADE
(afternoon events beginning at 2:30)

Saturday, 22 August at 2:30 p.m.
Boston University Tanglewood Institute
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Victor Yampolsky conducting

Sunday, 23 August at 10 a.m.
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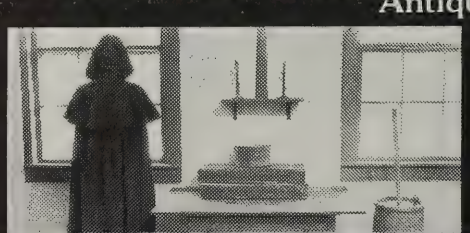
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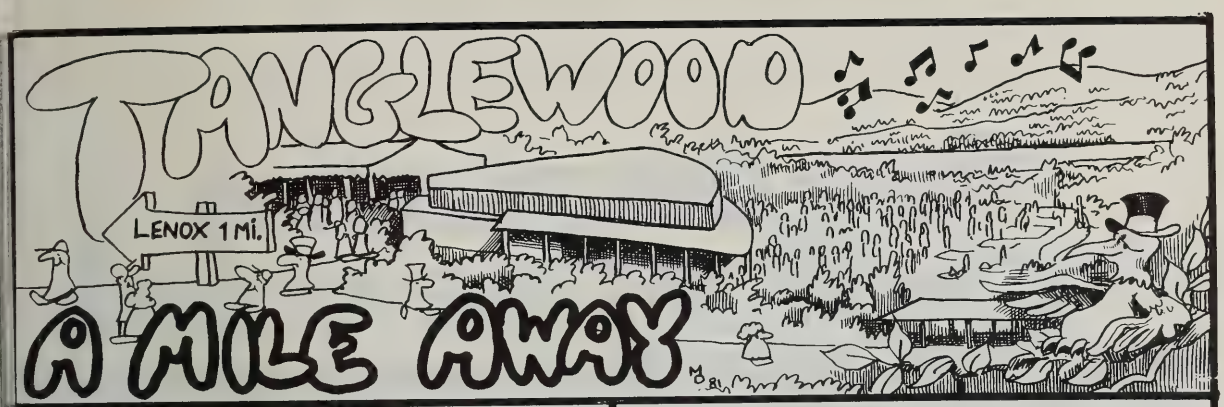
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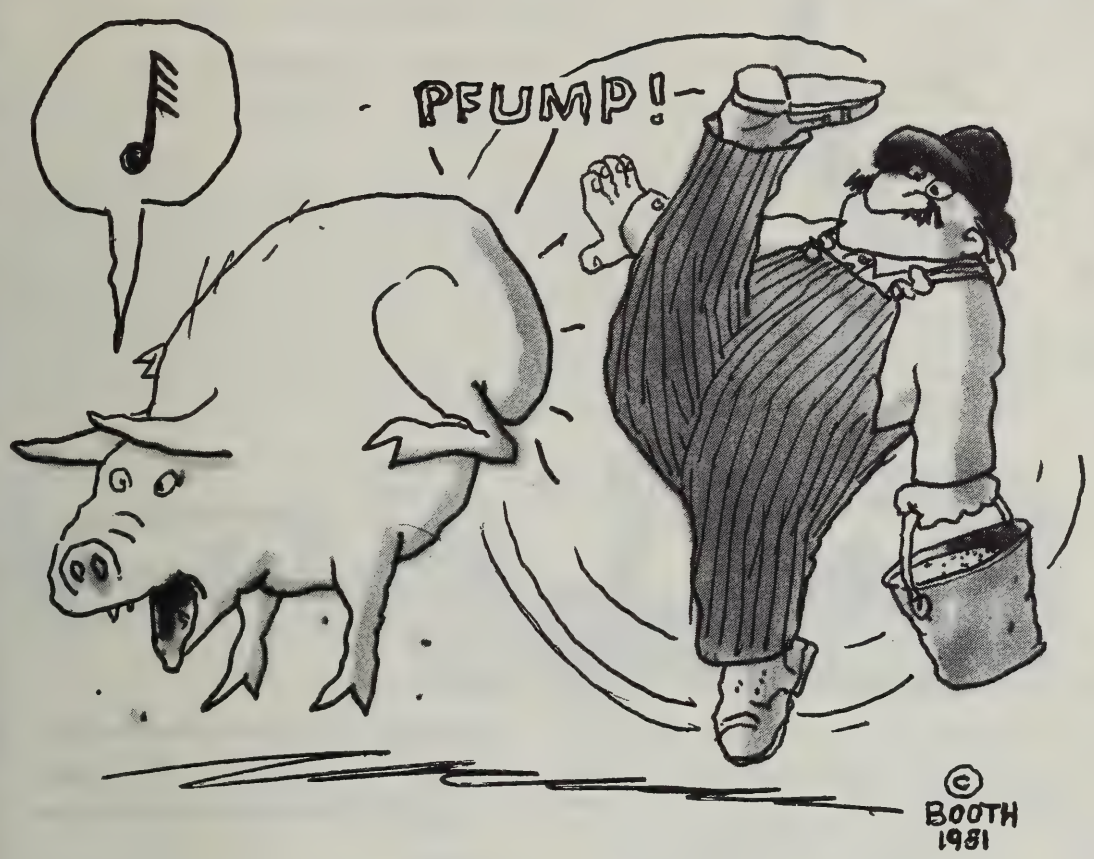
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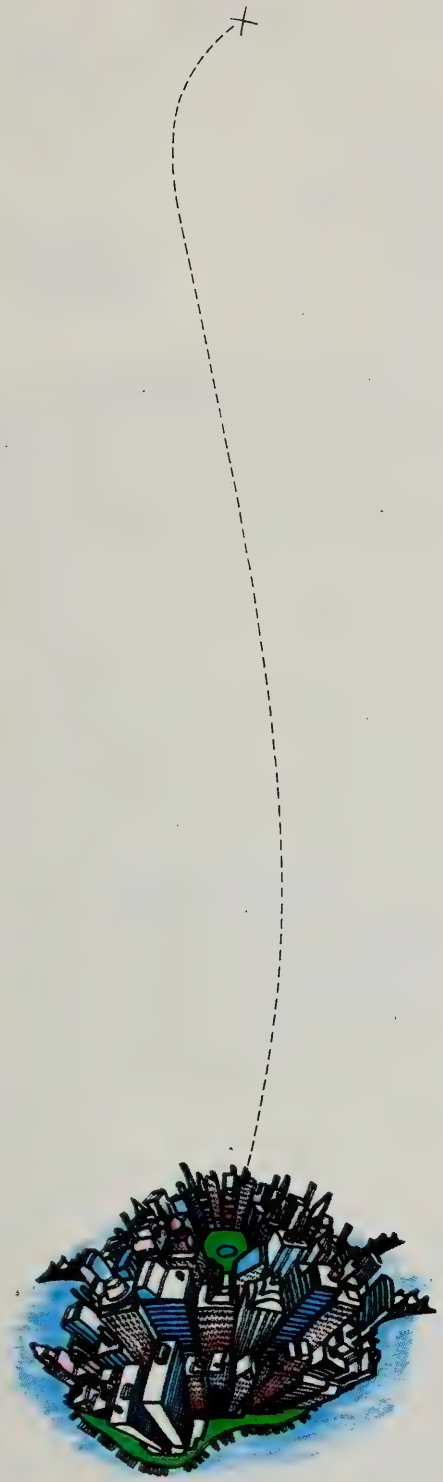
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BSO NEWS NOTES

Centennial News

On 22 October 1981 the Boston Symphony Orchestra celebrates its one hundredth birthday, and two very special events will mark the occasion that week. Sunday, 18 October is the date for a gala concert and dinner dance: Seiji Ozawa will lead the orchestra in an unprecedented program featuring world-renowned guest artists Itzhak Perlman, Leontyne Price, Mstislav Rostropovich, Rudolf Serkin, and Isaac Stern, all of whom will be guests of honor at the dinner dance to follow at the Park Plaza Hotel in Boston. And on 22 October, the actual birthday, Seiji Ozawa will lead the Boston Symphony in a free outdoor performance of Beethoven's Ninth Symphony on the Boston Common, with soloists Faye Robinson, Katherine Ciesinski, Dennis Bailey, and John Cheek, as well as John Oliver's Tanglewood Festival Chorus.

The following week, Mr. Ozawa and the orchestra begin a three-week, eleven-concert international tour taking them to Osaka, Nagoya, and Tokyo in Japan, then to Paris, Frankfurt, Berlin, Vienna, and London. This continues the orchestra's centennial tour activities which began in March with a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years.

The orchestra's 1980-81 hundredth-anniversary season has been marked by other observances as well. Two of the twelve works commissioned by the Boston Symphony Orchestra for its centennial—Leonard Bernstein's Divertimento for Orchestra and Peter Maxwell Davies's Symphony No. 2—have already been performed, and John Corigliano's *Promenade* Overture written for the Boston Pops will have its premiere in Symphony Hall this month. A poster to commemorate the orchestra's one hundredth birthday was specially commissioned from Robert Rauschenberg, one of America's most prominent artists; this strikingly colorful montage is available in two forms, a special limited edition of 300 signed and numbered lithographs available through the BSO Friends' Office, or as a printed poster available at the Glass House on the Tanglewood grounds. Also available at the Glass House is a special souvenir booklet, "The First Hundred Years," printed in conjunction with a centennial exhibit mounted in Symphony Hall last February and offering a wonderful assortment of photographs along with essays on various aspects of the Boston Symphony Orchestra's activities and history.

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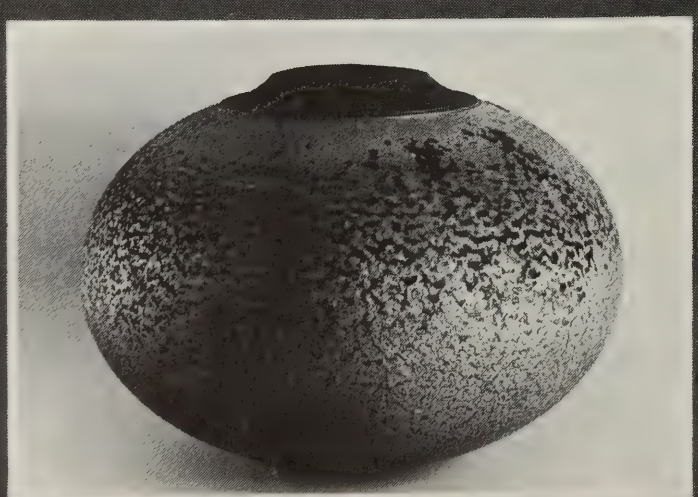
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1981 Tanglewood

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Thursday, 2 July at 8:30

BEAUX ARTS TRIO

Menahem Pressler, piano
Isidore Cohen, violin
Bernard Greenhouse, cello

HAYDN — Trio in A, Hob. XV:18
- Allegro moderato
- Andante
- Allegro

RAVEL — Trio in A minor
- Modéré
- Pantoum (Assez vif)
- Passacaille (Très large)
- Finale (Animé)

INTERMISSION

SCHUBERT — Trio in E flat, D.929
- Allegro
- Andante con moto
- Scherzo: Allegro moderato
- Allegro moderato

Baldwin piano

Menahem Pressler plays the Steinway.

NOTES

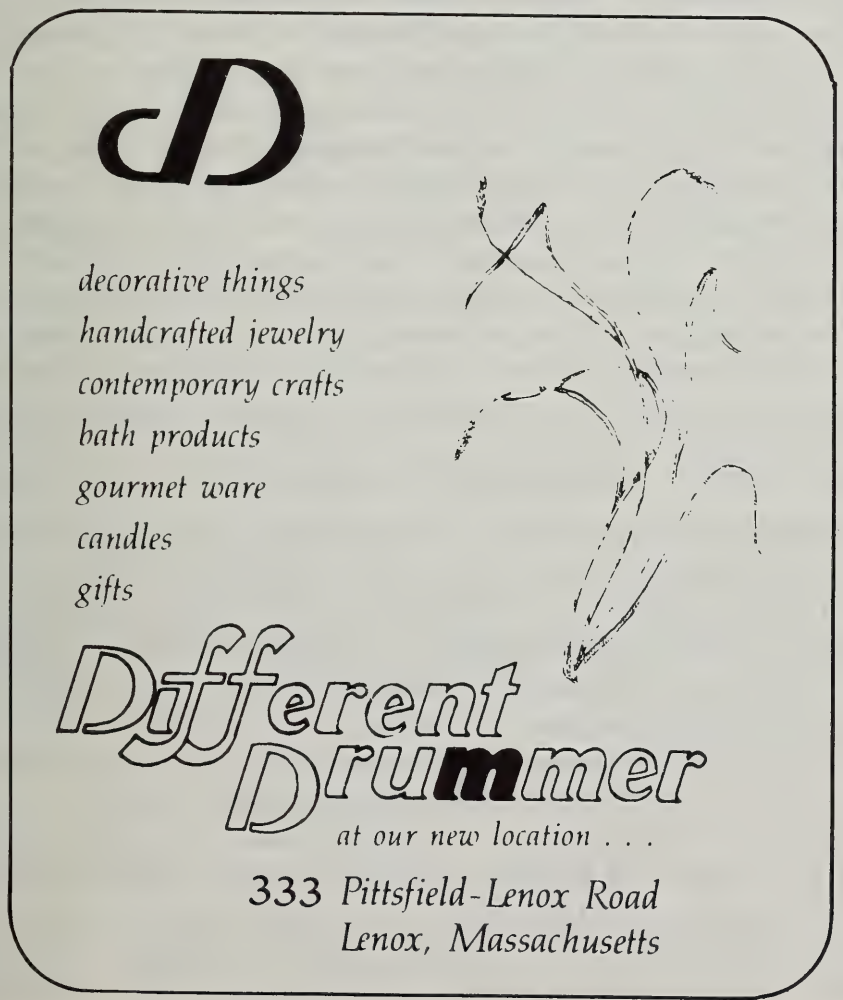
Only in recent years have we begun to have fairly frequent opportunities to hear and re-evaluate the **Haydn** piano trios. For all of Haydn's fame in his own time and now, the piano trios remained greatly neglected, to such an extent that he was widely believed to have written only thirty-one examples of the genre, though H.C. Robbins Landon has recently published no fewer than forty-five works! Moreover, a large number of these trios are the work of the mature Haydn, the composer who had finished saying what he had to say in the realm of the symphony and who turned to chamber music (piano trios and string quartets) and vocal music (oratorios and masses) for the last of his life's work. The A major trio to be performed here, thirty-second in order of the composition of the forty-five, is the first of three composed during Haydn's second and last visit to England in 1794-95.

It is quite possible that Haydn's approach to the trio—and especially to the keyboard component of the medium—was greatly affected by his English visits, for the English enjoyed exceptional renown as piano builders who produced larger and richer instruments with a legato character that was completely unknown on the continent. It was also in England that Haydn became acquainted with another composer who was a distinguished pianist (as Haydn was not), Muzio Clementi. We know that Haydn and Clementi attended a recital given by a young lady who was the pupil of yet another leading pianist-composer, Jan Ladislav Dussek, and that a critic wrote admiringly of the new ideal of sonority, which contrasted so strikingly with "the feeble spinet or the quilly tinkling harpsichord." Haydn was nothing if not aware of new trends; like the Duke of Plaza-Toro, "he does not follow fashions—he leads them." So it is not surprising that his new piano trio should emphasize above all, right in the opening phrases of the theme, a lyrical, cantabile style especially suited to the new grand piano (though it should not be forgotten that Haydn's wonderful new instrument was still very different from the grand piano of today, which could not appear before the technology of casting steel frames and drawing steel wires for strings developed in the nineteenth century).

The prodigality of Haydn's invention never ceases to astonish, especially when, as here, he is developing some of the simplest conceivable musical ideas, such as the first three notes of the main theme, nothing more than *sol mi do*. But these three notes provide the basic shape for much of what goes on throughout the sonata-form movement, treated in the learned contrapuntal devices of augmentation and retrograde to lead dramatically to distant keys, but without ever losing its amiability despite a few sober moments in the development. The slow movement's ABA form makes effective use of the simplest of all harmonic contrasts—the change from the A minor of the opening to the singing A major melody of the middle section. The extravagantly elaborated return to the first section then leads on directly to the rhythmically driving finale, which Robbins Landon feels might be a dry run for the Gypsy Rondo—the finale of his G major trio (Hob. XV:25), his most popular work in the medium. The persistent

syncopations and the harmonic crunch of the decorative acciaccaturas in the piano part are early evocations in western art music of the exotic world of Hungarian folk music.

Ravel enjoyed spending the summer in his Basque homeland. He arrived at St. Jean-de-Luz in the summer of 1913, fresh from the scandalous world premiere of Stravinsky's *Rite of Spring* in Paris, at which he had been abused by an indignant upper-crust lady in the audience when he requested her to stop shouting her disapproval of Stravinsky's score. Basque country must have seemed exceptionally peaceful after such a hullaballoo, and Ravel found it almost impossible to tear himself away. He devoted himself to the composition of his first new piece of pure chamber music since the string quartet of a decade earlier, and, after the briefest possible return to Paris in the winter, he finished the first movement by the end of March. Completion of the new work, a piano trio, was interrupted by Ravel's fruitless attempt to compose a piano concerto based on Basque themes. Once he had gotten bogged down with the concerto, he seemed to have difficulty in returning to the trio and even told a friend that he was getting disgusted with the piece. The impetus to finish the work came when Germany declared war on France at the beginning of August. Composition became the means by which Ravel sought oblivion from the horrors that were inevitable. He had tried to offer his services to his country by joining the infantry but was rejected



for being two kilos under the minimum weight. Always very sensitive of his small size, Ravel no doubt took the authorities' assurance that he was serving France by writing music as a patronizing rejection and wrote to a friend, "So as not to think of all this, I am working—yes, working with the sureness and lucidity of a madman." So it was that in just under four weeks, by 29 August 1914, he had completed the entire score of the trio. (Soon afterward, he was accepted into the air force, where he was put in charge of a convoy and composed virtually nothing until his discharge in 1917.)

For all the haste with which it was finished, and despite Ravel's distraught mind during the composition of the last part, the trio remains a remarkably solid, well-shaped work, one of the composer's most serious large-scale pieces, which it most assuredly is, despite the fact that it is only for three instruments and not for a large orchestra.

The opening *Modéré* presents a theme written in 8/8 time with the melody consistently disposed into a 3+3+2 pattern that Ravel identified as "Basque in color." The second theme is a lyrical diatonic melody first presented in the violin and briefly imitated by the cello. These two themes and a tense connecting passage serve as the major ideas of the movement, building with increasing pace and intensity to a solid climax followed by a gradual descent to a gentle close. The heading for the second movement, *Pantoum,* refers to a verse form borrowed by such French Romantic poets as Victor Hugo from Malayan poetry. What connection it has with the music is something of a mystery. The movement serves, in any case, as the scherzo of the work, playing off a rhythmic string figure colored by the insertion of pizzicatos throughout and a simple legato theme that serves as the foil to the rhythmic motive. As indicated by its heading, the *Passacaille* derives its shape from the Baroque form, more frequently labeled by its Italian name passacaglia, in which an ostinato melody or harmonic progression is repeated over and over as the skeleton background for a set of variations. Ravel's approach to the form is, not surprisingly, a good deal freer than that of those Baroque composers who employed it, but the pattern is there to provide the framework for this wonderfully tranquil movement. By contrast, the *Animé* of the finale offers gorgeous splashes of instrumental color in a masterly display of brilliant writing for each of the instruments—long trills in the strings serving as a foil for dense chords in the piano in a triumphant close.

Of **Schubert**'s two great piano trios, the first, in B flat, has always been a mystery; we can be reasonably sure only of the fact that he composed it before the second, in E flat. But the manuscript is lost and there is no record of any performance in Schubert's lifetime, nor of a publication before 1836, eight years after his death. The E flat trio is a different matter. Schubert began the composition in November 1827, and the piece soon had a public performance with some noted musicians—Schuppanzigh, the first violinist of the quartet that had premiered most of the Beethoven string quartets; the cellist of the same quartet; and the pianist Karl Maria von Bocklet, to whom Schubert had dedicated his D major piano sonata, D.850. (Even if we didn't know the names of the performers, the difficulty of the various parts—especially the brilliance of the piano and the exploitation of the cello's high range—would indicate

that this was no work for mere drawing-room musicians.) Schubert was hoping at this time to extend his reputation beyond Vienna to other countries, and he had approached two prominent German publishers, Breitkopf & Härtel and H.A. Probst, both of Leipzig. Probst seemed more willing to provide the composer with a fee for his works, and Schubert urged that he accept the E flat trio along with some other pieces. Probst was doubtful about the commercial success of the trio because of its length and difficulty, but the composer was almost painfully determined to see it in print. Probst finally did bring out the trio, but if Schubert had the satisfaction of seeing it at all, it was only on his deathbed. It remained his one and only success in finding a non-Austrian publisher during his lifetime.

The opening Allegro begins with a stern unison motto figure that soon leads to a little neighbor-note pendant first heard in the cello, an idea whose significance grows throughout the exposition. The rich, mature Schubertian harmonic language takes us through B minor (where the piano presents a diffident little tune high up in octaves over pulsing strings) before settling onto the expected B flat, where the neighbor-note figure from earlier in the movement takes new flight and grows ever more forceful. Soon this turns into yet another guise, a meltingly lyrical melody first heard in the violin, soon echoed in the piano. It is this last version of the idea that captures the composer's attention—to the exclusion of everything else—throughout the lengthy development. The rather sprawling character of this movement (and of the finale, too) may be due in part to Schubert's desire to make a splash of virtuosity in the public concert at which the trio was scheduled to be played.

The second movement is reputedly based on a Swedish folksong, though the source has never been identified. Schubert had the then-daring idea of bringing the tune back, against all expectation, in a particularly magical way during the last movement—there, as here, stated by the cello. The scherzo is a graceful and lively passage with a good deal of two-part canon, a reminder of the composer's determination to improve his counterpoint during his last months; it is followed by a peculiar thumping clog-dance of a Trio. The finale extends to an extraordinary length, especially considering its unprepossessing start in a cheery little 6/8 tune, but there are surprises in store, including sudden changes to 2/2 time, especially for a C minor section of the exposition which moves back to 6/8 for the normal dominant material, and, later, a recollection of the second-movement theme in the cello, in long sustained notes, against a syncopated figure in the piano. Though the trio may be overextended in some respects, the richness of detail reveals the hand of the adventurous harmonist and the expressive melodist at every step.

—Steven Ledbetter

Weekend Prelude

Friday, 3 July at 7

MENAHEM PRESSLER, piano

BEETHOVEN Sonata No. 31 in A flat, Opus 110
Moderato cantabile molto espressivo
Allegro molto
Adagio ma non troppo—
Fuga: Allegro ma non troppo

RAVEL Ondine, from *Gaspard de la nuit*

CHOPIN Andante spianato and Grande Polonaise brillante, Opus 22

Baldwin piano

Menahem Pressler plays the Steinway.

NOTES

The young music publisher Moritz Schlesinger had a memorable first encounter with **Beethoven** when he went to Mödling, in the outskirts of Vienna, to visit the composer at his summer retreat. The composer's housekeeper was quite certain that he would not receive the young man, inasmuch as he had just returned in a rage. But, unaccountably, when his card had been sent in, Schlesinger was invited to the great composer's room, where they had a conversation that was carried out half in writing, with the publisher indicating what he wanted to say in one of the "conversation books" and the deaf composer answering orally. Beethoven explained that he was miserable and upset at having conceived a yearning for some veal and then finding that the local inn could supply none. When Schlesinger returned to Vienna he quickly had some roast veal from his own inn delivered by messenger to the composer in Mödling. This act of kindness quickly made the publisher a welcome intimate in the Beethoven circle; it also had the dividend for him that the composer let him publish his last three piano sonatas (as Opus 109, 110, and 111) when they were finished in the following years.

All three of the piano sonatas were composed during Beethoven's extended struggles with the score of the *Missa Solemnis,* and they reveal the main preoccupations present in that work as well—songlike lyricism, even in instrumental passages, and fugal complexity. The A flat sonata, Opus 110, was composed late in 1821, at the same time as Beethoven was sketching the Agnus Dei of the Mass and the Opus 111 sonata. He completed the work in December, but revised a few passages early in the following year. The first movement is a far cry from the grandiose, heaven-storming sonata-allegros of the middle period; now everything is reduced to the most direct and concise possible form, with an emphasis on lyrical expression—as Beethoven's own tempo marking indicates. The

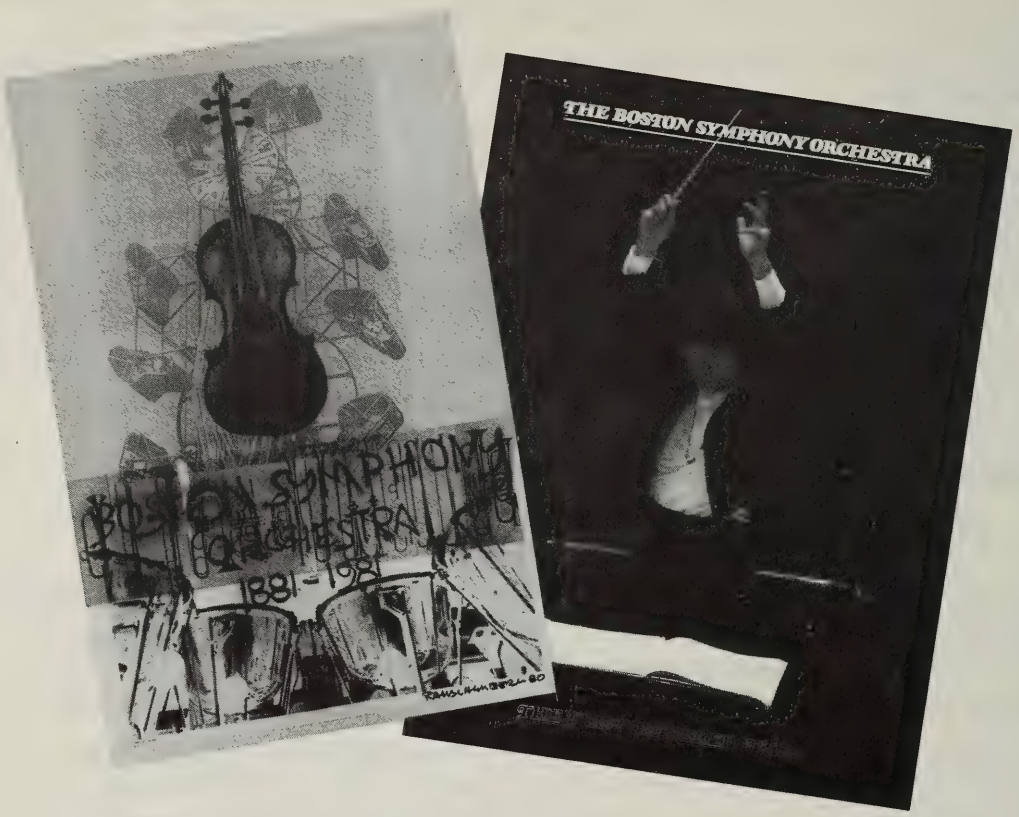
scherzo plays masterfully with the rhythmic ambiguities inherent in short measures (which make for greater flexibility in parsing the phrases), while the final chord of the coda provides a direct link to the beginning of the modulating Adagio-cum-recitative that follows. Here Beethoven's new interest in song finds overt expression in the operatic genre of recitative and aria. The "aria" itself, which Beethoven labeled in German *Klagender Gesang* ("Song of lament"), is purely vocal in gesture and accompaniment, though instrumental in its wide range and rhythmic specificity. It is perhaps best to consider this passage, with its consistently descending melodic line, as part of the finale, a foil to the gently assertive rising line of the fugue into which it leads. The entire arioso is restated in G minor in the middle of the fugue with Beethoven's performance mark "exhausted, lamenting," before the fugue takes over again, though turned upside-down, in G major, moving back to the tonic key of A flat by means of a melodic intensification and a varied recapitulation.

Maurice Ravel composed his *Gaspard de la nuit,* a set of three extravagantly virtuosic showpieces for piano, in 1908. The entire set, which in its technical demands takes off from the *Transcendental Etudes* of Liszt, is based on programmatic ideas derived from the writer Aloysius Bertrand, though the programs are rather fundamental images than stories told in the music. *Ondine,* the first and best-known of the three pieces, recalls the supernatural water-sprite Undine from de la Motte-Fouqué's romantic German novella that was turned into an opera at least twice. Like Odysseus's sirens or the Rhine Lorelei, an undine is a beautiful but hard-hearted creature, apparently a human woman, who can seduce men and lure them to their deaths with her song. Ravel's music combines the directness and simplicity of Ondine's song with the sprays, splashes, and waterfalls of notes representing the fountain in which she sits. The musical language is clearly a response to—and intensification of—such masterly earlier pieces of "water music" as Liszt's *Les Jeux d'eau à la Villa d'Este.*

Virtually all of **Chopin**'s music for piano and orchestra was composed in the earliest part of his career, before his arrival in Paris in 1831. In addition to the two piano concertos, there were four miscellaneous works for piano and orchestra, all part of the necessary baggage of a young pianist-composer attempting to make a name for himself. In most of the occasional pieces, the orchestra plays a trivial role, providing the merest frame for the pianist's virtuosity. The *Grande Polonaise brillante,* composed in 1830-31, is a fairly typical example. In this case, though, Chopin returned to the work with a new introduction, an entirely independent movement entitled *Andante spianato* for piano solo, composed in 1834 and simply attached to the front of the polonaise, with no apparent concern for the fact that the first half of the resulting work does not call for the orchestra at all. The orchestral part adds so little, however, that it is often omitted entirely, thus providing a new solo piano work to the Chopin legacy. The slow first section (*"spianato"* means "level, smooth, even") is an expressive idyll of rather greater maturity in Chopin's style than the flashy polonaise to which it is prelude. Critics have, on the whole, been unduly harsh to the *Grande Polonaise brillante,* which is, at least, a characteristic and effective example of Chopin's early style with an effective bravura ending.

—Steven Ledbetter

BSO Centennial Souvenirs



The Glass House on the Tanglewood Grounds offers two mementos of the BSO's hundredth-anniversary season: the souvenir poster specially created by American artist Robert Rauschenberg to honor the BSO's centennial, and the souvenir booklet, "The First Hundred Years," which offers a wonderful assortment of photographs, many in full color, and essays on the orchestra and various aspects of its history by writers including Aaron Copland-biographer Vivian Perlis; architecture critic Paul Goldberger; the former senior music critic of the New York Times, Harold Schoenberg; Michael Steinberg, and Steven Ledbetter. The essays include, among others, a survey of the BSO's first century, a profile of Music Director Seiji Ozawa, an appreciation of Symphony Hall, a recollection of the orchestra's triumphant tour of China, and a reminiscence of Aaron Copland's long-standing association with the BSO.

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SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director
Sir Colin Davis, Principal Guest Conductor
Joseph Silverstein, Assistant Conductor

Friday, 3 July at 9

SEIJI OZAWA conducting

BEETHOVEN — Symphony No. 2 in D, Opus 36

Adagio molto—Allegro con brio
Larghetto
Scherzo: Allegro
Allegro molto

INTERMISSION

BARTÓK — Concerto for Orchestra

(world premiere given by the Boston Symphony Orchestra on 1 December 1944)

Andante non troppo—Allegro vivace
Giuoco delle coppie: Allegretto scherzando
Elegia: Andante, non troppo
Intermezzo interrotto: Allegretto
Finale: Presto

The audience is politely requested to withhold applause until the end of each work.

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Baldwin piano

NOTES

Ludwig van Beethoven
Symphony No. 2 in D, Opus 36

Ludwig van Beethoven was born in Bonn, probably on 16 December 1770 (his baptismal certificate is dated the 17th), and died in Vienna on 26 March 1827. The Second Symphony was composed during the summer and fall of 1802; its first performance took place on an all-Beethoven concert given at the Theater-an-der-Wien in Vienna on 5 April 1803 (the program also included the First Symphony as well as the premieres of the Third Piano Concerto and the oratorio Christ on the Mount of Olives*). The symphony is scored for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, and strings.*

During the summer of 1802 Beethoven left Vienna for several months to live in the nearby suburb of Heiligenstadt, located in the low mountains to the northwest of Vienna. Heiligenstadt would be but one in a lengthy list of temporary residences of the peripatetic Beethoven, were it not for one incident that took place there not long before he returned to the city. Having gone to Heiligenstadt in the first place on the advice of his doctor, who suggested that the rural quiet of the village might improve his hearing, which had already begun to concern him deeply, Beethoven fell into a deep, suicidal despair and on 6 October 1802 gave vent to his emotions by writing—in a document now known as the Heiligenstadt Testament—a lengthy farewell that combined elements of self-justification (trying to explain his apparently misanthropic nature) with rhetorical moralisms on the importance of virtue (which, he says, restrained him from taking his own life) and passionate outbursts expressing his unhappiness. After writing this document, Beethoven sealed it up in his papers (where it was discovered after his death, a full quarter of a century later) and went on with the business of living and composing.

In any case, the musical works sketched and completed at Heiligenstadt that summer—including the Opus 30 violin sonatas, the Opus 31 piano sonatas, and the Second Symphony—seem entirely to have avoided contamination from the mental world of the Heiligenstadt Testament. The symphony, while vigorous and energetic in the unmistakable early Beethoven manner, is nonetheless smiling throughout, filled with such musical wit as befits a composer who once studied, however briefly, with Haydn. At the same time the Second Symphony is a step forward on the path of the Nine, conquering wider territory than the First.

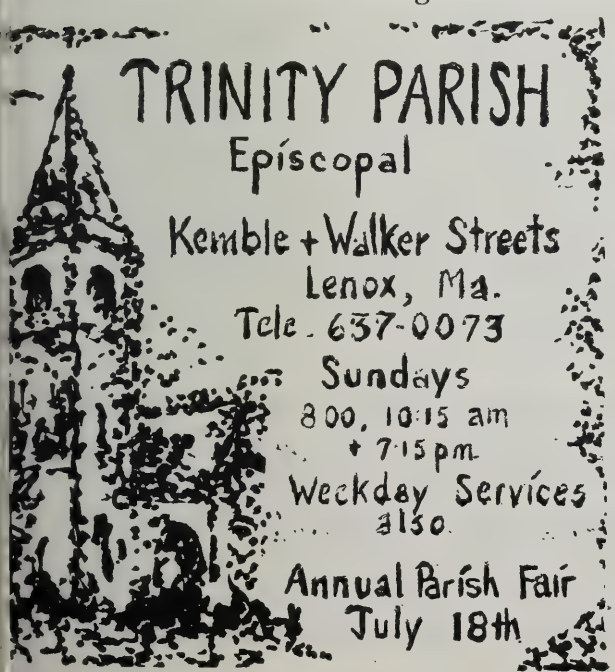
Following the slow introduction (which is already three times the length of that for the First Symphony), Beethoven presents thematic material that is little more than an arpeggiation of the tonic chord, animated by a rapid turn figure in the tune itself and an answering "fiery flash of the fiddles" (as Grove puts it). At the very outset of the Allegro, everything sounds straightforwardly formalistic, but the dovetailing of phrases soon prevents successful prediction of the next event. When the full orchestra takes up the theme, fortissimo, what started out as a simple D major arpeggio rushes up as far as a strongly accented C natural, the first

emphatic out-of-key note; it has consequences later on. The violins begin inserting a measured trill, which appears in every movement as a particular fingerprint of this symphony. The second theme is also straightforwardly simple, a marchlike arpeggiation of the dominant key presented first on clarinets and bassoons. At the end of the recapitulation, all is prepared for a short coda, with a few perfunctory reiterations of the tonic D major triad, when the woodwinds suddenly insist on inserting a C natural—the intrusive note from early in the movement—into the tonic chord. This generates a much more extended coda, which takes on some of the elements of a new development section, something that was to be even more marked in the Third Symphony to come.

The slow movement is one of the most leisurely Beethoven ever wrote ("indolent" is the word that most analysts have used to describe it). It is a full-scale slow-movement sonata form, complete with development and a good deal of internal repetition. But for all its length, the Larghetto never loses momentum, and it remains deliciously pastoral throughout, with just momentary twinges of pain.

Beethoven uses the term "scherzo" here for the first time in a symphony; the corresponding movement of the First Symphony had been called a "menuetto," though it had passed far beyond the graceful character of that courtly dance. The third movement of the Second Symphony, though, is a hearty joke (which is what the word *"scherzo"* means) with whirlwind alternations of dialogue, tossing back and forth the basic three-note motive between the instruments, then suddenly bending one pitch to lead off to distant keys, only to return home with equal celerity. In the Trio, the strings roar in mock gruffness on the chord of F sharp major, only to be reminded (by a fortissimo A from the woodwinds and brasses) that F sharp is not the home key here, but simply the third of D, to which the chastened strings immediately return.

The finale is a wonderfully confident achievement, fusing Haydn's wit with Beethoven's newly won breadth and grandeur. The rondo style of the principal theme—a pick-up tossed off in the upper instruments to be answered with a sullen growl lower down—forecasts wit, especially when



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Beethoven uses that little pick-up to mislead the ear. But the real breadth appears at the end, when a quiet, lyrical idea that had passed almost unnoticed as the transition between first and second themes now takes on an unexpectedly potent force and generates an enormous coda with a whole new developmental section, in which the measured tremolo of the strings, heard here and there throughout the symphony, returns with a fortissimo shake on the same C natural that had upset the course of the home tonic back in the first movement. From here on the reaffirmation of that firm tonic is the main order of business, to bring the chain of events to a close.

The size of the last movement and the extended coda clearly unsettled the critic for the *Zeitung für die elegante Welt,* who wrote after the first performance: "Beethoven's Second Symphony is a crass monster, a hideously writhing wounded dragon that refuses to expire, and though bleeding in the Finale, furiously beats about with its tail erect." One wonders what he thought of Beethoven's ensuing works.

Basil Lam has noted acutely, apropos of this symphony, "In view of such music as this, let us not lapse into the still received opinion that Beethoven, after writing two promising symphonies, began to brood on Napoleon and found himself great with the *Eroica.*" Beethoven's sense of proportion—which allows him to achieve the greatest effects with the simplest and most abstract materials—is already fully in operation with the Second Symphony. And, while the ways of genius are wondrous strange and no one lacking the advantage of hindsight could predict the extraordinary growth that was to come in the Third Symphony, it is not only unfair to patronize Beethoven's Second as an "early work," as "complacently formal," it would be downright foolish.

—Steven Ledbetter

Béla Bartók
Concerto for Orchestra

Béla Bartók was born in Nagyszentmiklós, Transylvania (then part of Hungary but now absorbed into Rumania), on 25 March 1881 and died in New York on 26 September 1945. Bartók composed the Concerto between 15 August and 8 October 1943; the work was given its first performance by the Boston Symphony Orchestra under Koussevitzky on 1 December 1944. The Concerto for Orchestra is scored for three flutes (third doubling piccolo), three oboes (third doubling English horn), three clarinets (third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets (with a fourth trumpet marked ad lib.), three trombones, tuba, timpani, side drum, bass drum, tam-tam, cymbals, triangle, two harps, and strings.

For Bartók, the *Anschluss,* Hitler's occupation of Austria on 11 March 1938, was the beginning of the end. He had watched the growth of Nazi power with trepidation for some years, but his ties with Hungary were too strong to allow more than passing thoughts of emigration. But by April, Bartók began to act, first of all to save his life's work; he wrote to friends in Switzerland, asking them to take care of his manuscripts: "With no obligation to be responsible for them, of course: I would bear all the

risk. These things do not take up much room: not more than a small suitcase." His publishers, Universal-Edition, and his performing rights society, both in Vienna, had been "nazified," as he put it, with the result that he and all other composers were sent the notorious questionnaire concerning their racial background.

> Naturally neither Kodály nor I will fill in the form: our opinion is that such questions are wrong and illegal. Actually it's rather a pity, for we could give answers that would make fun of them; . . . but I'm afraid we cannot allow ourselves to joke like this, for we must insist on having nothing to do with this unlawful questionnaire, which therefore must remain unanswered.

Fortunately the English publisher Ralph Hawkes came to Budapest with an offer to publish both Bartók and Kodály in the future.

Although Bartók continued to travel around Europe to give concerts, he was unable to make up his mind to leave Hungary definitively as long as his elderly and ailing mother was still alive. War broke out late in the summer of 1939, but Bartók remained in Budapest until his mother died in December, thus breaking the most direct tie to his beloved native land. By the time he sailed from Naples in April 1940 for an American tour and an unknown future, he had finished his Sixth String Quartet—but that was the last music he was to write for over three years; for a while it appeared he had given up composing altogether. By the time he returned to Hungary after the tour in May, arrangements were already being made to bring him back to New York through a fund at Columbia University, where he was to transcribe and prepare for publication a large collection of Serbo-Croatian folk songs.

Bartók enjoyed his work with the folk materials at Columbia, but he was painfully aware that the position was only temporary, and he kept casting around for lectureships, concerts, and other ways of earning a living. Worst of all, he had begun to have a series of regular high fevers that the doctors were unable to diagnose. A serious breakdown of his health in January 1943 forced the interruption of a lecture series at Harvard and brought him to a psychological low point. He never wanted to compose again. One medical test was run after another, but the doctors couldn't explain the cause of his ailment (or perhaps they were being discreet in not telling the composer that he was dying of leukemia). The American Society of Composers, Authors, and Publishers (ASCAP) undertook to provide Bartók's medical care at this crucial time, even though he was not a member of the society (he was a member of ASCAP's British affiliate). But the best medicine that spring came not from a doctor, but from a conductor—Serge Koussevitzky.

Throughout his American years, Bartók had found no cause to feel that his music was striking any sort of responsive chord here. He had already written to Zoltán Kodály in December of 1941 noting that he felt lucky in that he lacked all inclination to write a new large score since "even if I had a new orchestra work it would be impossible to get it performed." Koussevitzky's visit in April 1943 changed all that, for the conductor commissioned a work and guaranteed a performance. The change in Bartók's spirits was immediate. His wife Ditta wrote to Joseph Szigeti, who had been primarily responsible for urging the commission,

since he knew that Bartók would never accept anything that smacked remotely of charity, to tell him of her joy at the change in her husband: "One thing is sure: Béla's 'under no circumstances will I ever write any new work' attitude has gone. It's more than three years now—"

Bartók spent the summer resting under medical supervision at a sanatorium at Lake Saranac in upstate New York; here he wrote most of the new work between 15 August and 8 October 1943. And in working on the score he recovered much of his former energy and enthusiasm. As he wrote to Szigeti early in 1944, the improvement in his health allowed him to finish the Concerto for Orchestra—or perhaps it was the other way around.

Béla and Ditta Bartók made the trip to Boston late in November 1944 to attend the premiere, and the composer reported to a friend a few weeks later that "Koussevitzky is very enthusiastic about the piece, and says it is 'the best orchestra piece of the last 25 years' (including the works of his idol Shostakovich!)." For the first performance Bartók wrote a commentary printed in the orchestra's program book, something he did only rarely. His summary of the spirit of the work was no doubt a response to his own feeling of recuperation while composing it:

> The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one. The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a *concertant* or soloistic manner. The "virtuoso" treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments), or in the *perpetuum mobile*-like passage of the principal theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

The Concerto opens with a soft and slightly mysterious slow introduction laying forth the essential motivic ideas: a theme built up of intervals of the fourth, answered by symmetrical contrary motion in seconds. These ideas become gradually more energetic until they explode in the vigorous principal theme in the strings, a tune that bears the imprint of Bartók's musical physiognomy all over with its emphatic leaping fourths and its immediate inversion. It is a rich mine of melodic motives for future development. The solo trombone introduces a fanfare-like figure, again built of fourths, that will come to play an important role in the brasses later on. The "secondary theme" is a gently rocking idea first heard in the oboe. Most of these materials make their first impression as melodies pure and simple, not as the source material for contrapuntal elaboration. But Bartók works out a wondrously rich elaboration with all kinds of contrapuntal tricks, and the fact that this was possible is, of course, no accident; the composer planned it from the start in designing his themes.

The "Game of Pairs" that forms the second movement is simple but original in form, a chain-like sequence of folk-oriented melodies (though surely not genuine folk tunes) presented by five pairs of instruments, each pair playing in parallel motion at a different interval: the bassoons in sixths, then oboes in thirds, clarinets in sevenths, flutes in fifths, and

trumpets in seconds. After a brass chorale in the middle of the movement, the entire sequence of tunes is repeated with more elaborate scoring.

The third movement, *Elegia,* is one in a string of expressive "night music" movements that Bartók delighted in. He described it as "chain-like; three themes appear successively. These constitute the core of the movement, which is enframed by a misty texture of rudimentary motifs." The thematic ideas are closely related to those of the first movement—the intervals of fourths and of seconds, and some of the actual thematic ideas—but they are treated here in a kind of expressive recitative of the type that Bartók called *"parlando rubato,"* a style that he found characteristic of much Hungarian folk music.

The *Intermezzo interrotto* ("Interrupted Intermezzo") alternates two very different themes: a rather choppy one first heard in the oboe, then a flowing, lush romantic one that is Bartók's gift to the viola section. But after these ideas have been stated in an ABA pattern, there is a sudden interruption in the form of a vulgar, simple-minded tune that descends the scale in stepwise sequences. This tune actually comes from the Seventh Symphony of Shostakovich, which Bartók heard on a radio

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Eighth Programme

FRIDAY AFTERNOON, DECEMBER 1, *at* 2:30 *o'clock*

SATURDAY EVENING, DECEMBER 2, *at* 8:30 *o'clock*

MOZART: Overture to "Idomeneo, Rè di Creta," K. 366

FRANCK Symphony in D minor

I. Lento; allegro non troppo
II. Allegretto
III. Allegro non troppo

INTERMISSION

BARTÓK Concerto for Orchestra

I. Andante non troppo; allegro vivace
II. Allegro scherzando
III. Elegy: Andante non troppo
IV. } Intermezzo interrotto: Allegretto
V. } Finale: Presto

(First Performance)

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10:25 o'clock on Saturday Evening

From the first performance of the Concerto for Orchestra

broadcast while working on the Concerto for Orchestra; according to his son Péter, he was so incensed with the theme's ludicrous simplicity that he decided to work it into his new piece and burlesque it with nose-thumbing jibes in the form of cackling trills from the woodwinds, raspberries from tuba and trombones, and chattering commentary from the strings. Soon, however, all settles back to normal with a final BA statement of the two main tunes.

The last movement begins with characteristic dance rhythms in an equally characteristic Bartókian *perpetuo moto* which rushes on and on, throwing off various motives that gradually solidify into themes, the most important of which appears in the trumpet and turns into a massive fugue, complicated and richly wrought, but building up naturally to a splendidly sonorous climax.

The overwhelming success of the Concerto for Orchestra marked the real beginning of Bartók's fame with the broad concert audience. It remains without doubt his best-known and best-loved purely orchestral work, but over the years it has also provided a key by means of which many listeners have learned to love Bartók's music, including the pieces that were once found to be much too "difficult." And for Bartók personally, composing this score proved to be just the tonic he needed. It had filled his summer 1943 "rest cure" with, if not rest, at least a cure. In the fall Bartók and Ditta received a visit from their friend Agatha Fassett, who was astonished at the change in the composer over the summer, and when he showed her the completed score to the Concerto for Orchestra, he said to her (as she recalled later in her book on Bartók's last years):

> But what nobody could possibly see in this score is that through working on this concerto, I have discovered the wonder drug I needed to bring about my own cure. And like so many other discoveries, it just happened accidentally, and was only a by-product of what was of true importance to me, and I was almost unaware, at the time, that it was happening.

The despair that had caused him to give up composing had been overcome—even more so when the Concerto for Orchestra began its triumphal conquest of concert halls the following year. Bartók began accepting new commissions and undertaking further projects, but it was also clear that his health was not permanently improved. As he told a friend in Seattle a few weeks after the first performance of the Concerto for Orchestra: "You said in one of your letters that my recovering was a miracle. This is true only with some reservations: it was only a hemisemidemi-miracle." Be that as it may, the months remaining to him produced the Sonata for solo violin, dedicated to Yehudi Menuhin, and the Third Piano Concerto, finished but for the last seventeen measures, and the unfinished viola concerto, as well as sketches for a seventh string quartet. For a man who a short time earlier had declared that he never wanted to compose again, that may be miracle enough.

—S.L.

ARTISTS

Beaux Arts Trio



The Beaux Arts Trio made its public debut twenty-six years ago on Wednesday evening, 13 July 1955 in the Theatre-Concert Hall at Tanglewood. The original group included present members Menahem Pressler, pianist, and Bernard Greenhouse, cellist, with violinist Daniel Guilet; the trio's present violinist, Isidore Cohen, joined the group in 1968. Charles Munch took particular pride in the fact that the first Beaux Arts concert took place at Tanglewood and wrote of them as "worthy successors of the last great trio—Thibaud, Casals and Cortot."

Since its debut, the Beaux Arts Trio has been hailed on three continents and has played more than 3500 engagements throughout North America, Europe, Israel, Africa, and the Middle East. Several years ago they performed in Israel, Turkey, and Iran under the auspices of the State Department's Cultural Program, followed by a five-concert series in Paris, plus appearances in London, Salzburg, Hamburg, West Berlin, and other European cities to which they have returned every season since. Japan and South America recently heard the trio for the first time, and they appear regularly at the great European music festivals. For Philips records, the group has recorded trios of Beethoven, Brahms, Haydn, Mozart, Dvořák, Mendelssohn, Ravel, Tchaikovsky, Schubert, Chopin, and Smetana, in addition to larger-ensemble chamber works with guest artists and the Beethoven Triple Concerto with Bernard Haitink and the London Philharmonic.

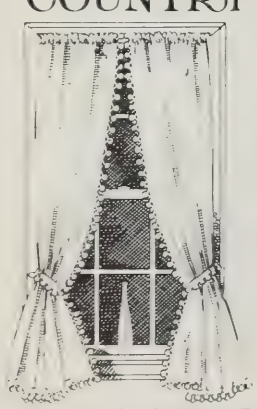
Israeli-American pianist **Menahem Pressler** was born in Magdeburg, Germany, but fled with his family to Israel when Hitler came to power. He began his professional career in his adopted country, the United States, at seventeen. On his first American tour he was soloist five times

with the Philadelphia Orchestra, and he has also appeared with orchestras including the New York Philharmonic, the Cleveland Orchestra, and the National Symphony of Washington, D.C., playing under such distinguished conductors as Dimitri Mitropoulos and George Szell, Eugene Ormandy, Leopold Stokowski, and Georges Enesco. He fulfills concert and orchestral engagements regularly in Europe. Mr. Pressler lives in Bloomington, Indiana, where he is a full professor on the faculty of the University of Indiana.

Violinist **Isidore Cohen** was born in New York and studied with Ivan Galamian at the Juilliard School. He has been concertmaster of the Little Orchestra Society in New York, the Casals Festival Orchestra in Puerto Rico, and the Mostly Mozart Festival Orchestra at Lincoln Center, and he has also appeared as soloist with orchestras throughout the United States. Mr. Cohen's extensive chamber music background includes membership in the Juilliard String Quartet, appearances with the Budapest Quartet, and performances with Music from Marlboro.

Cellist **Bernard Greenhouse** studied at Juilliard and went to Europe for an audition with Pablo Casals, studying with that great Spanish cellist for two years. He made his New York recital debut in Town Hall and has since won an enviable reputation as one of the major interpreters on his instrument, appearing in recital, with orchestra, and with chamber ensemble in major cities on both sides of the Atlantic, and recording for Columbia, RCA, Concert Hall, and the American Recording Society. Mr. Greenhouse is on the faculties of the Manhattan School of Music and New York State University.

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BSO NEWS NOTES

Centennial News

On 22 October 1981 the Boston Symphony Orchestra celebrates its one hundredth birthday, and two very special events will mark the occasion that week. Sunday, 18 October is the date for a gala concert and dinner dance: Seiji Ozawa will lead the orchestra in an unprecedented program featuring world-renowned guest artists Itzhak Perlman, Leontyne Price, Mstislav Rostropovich, Rudolf Serkin, and Isaac Stern, all of whom will be guests of honor at the dinner dance to follow at the Park Plaza Hotel in Boston. And on 22 October, the actual birthday, Seiji Ozawa will lead the Boston Symphony in a free outdoor performance of Beethoven's Ninth Symphony on the Boston Common, with soloists Faye Robinson, Katherine Ciesinski, Dennis Bailey, and John Cheek, as well as John Oliver's Tanglewood Festival Chorus.

The following week, Mr. Ozawa and the orchestra begin a three-week, eleven-concert international tour taking them to Osaka, Nagoya, and Tokyo in Japan, then to Paris, Frankfurt, Berlin, Vienna, and London. This continues the orchestra's centennial tour activities which began in March with a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years.

The orchestra's 1980-81 hundredth-anniversary season has been marked by other observances as well. Two of the twelve works commissioned by the Boston Symphony Orchestra for its centennial—Leonard Bernstein's Divertimento for Orchestra and Peter Maxwell Davies's Symphony No. 2—have already been performed, and John Corigliano's *Promenade* Overture written for the Boston Pops will have its premiere in Symphony Hall this month. A poster to commemorate the orchestra's one hundredth birthday was specially commissioned from Robert Rauschenberg, one of America's most prominent artists; this strikingly colorful montage is available in two forms, a special limited edition of 300 signed and numbered lithographs available through the BSO Friends' Office, or as a printed poster available at the Glass House on the Tanglewood grounds. Also available at the Glass House is a special souvenir booklet, "The First Hundred Years," printed in conjunction with a centennial exhibit mounted in Symphony Hall last February and offering a wonderful assortment of photographs along with essays on various aspects of the Boston Symphony Orchestra's activities and history.

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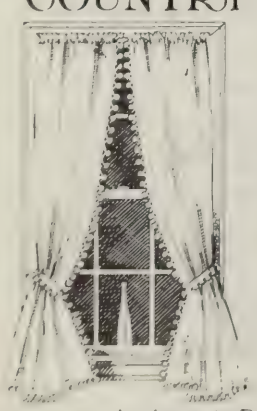
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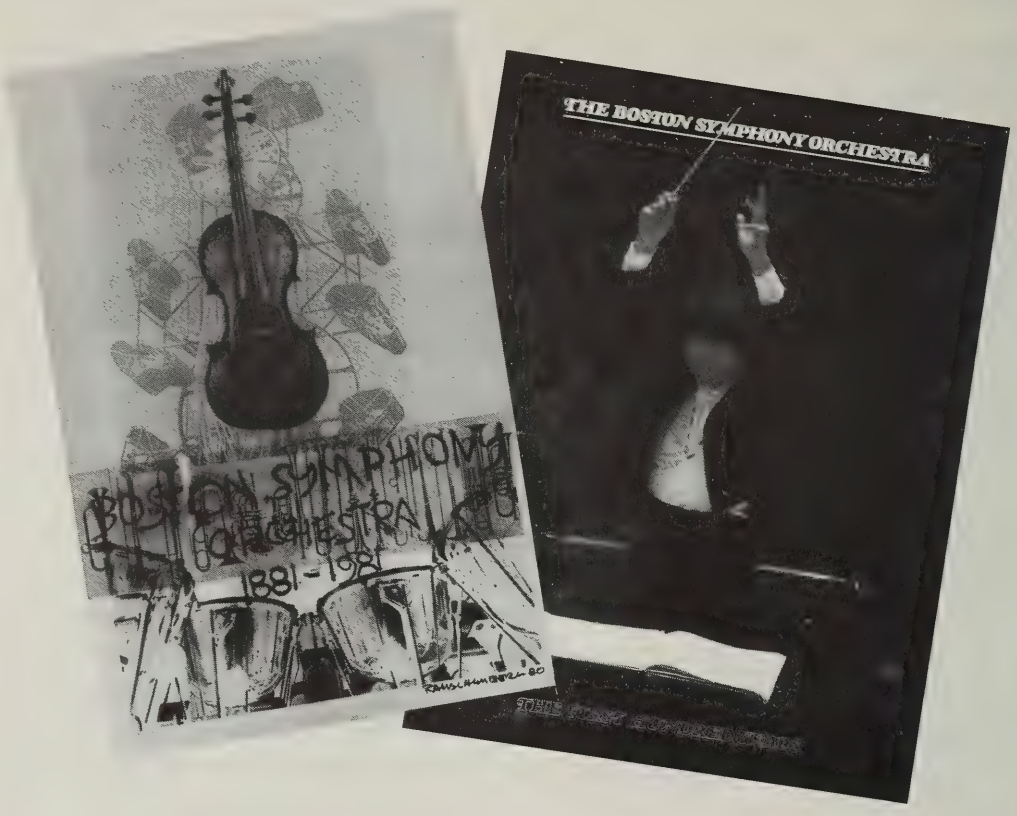
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BSO Centennial Souvenirs



The Glass House on the Tanglewood Grounds offers two mementos of the BSO's hundredth-anniversary season: the souvenir poster specially created by American artist Robert Rauschenberg to honor the BSO's centennial, and the souvenir booklet, "The First Hundred Years," which offers a wonderful assortment of photographs, many in full color, and essays on the orchestra and various aspects of its history by writers including Aaron Copland-biographer Vivian Perlis; architecture critic Paul Goldberger; the former senior music critic of the New York Times, Harold Schoenberg; Michael Steinberg, and Steven Ledbetter. The essays include, among others, a survey of the BSO's first century, a profile of Music Director Seiji Ozawa, an appreciation of Symphony Hall, a recollection of the orchestra's triumphant tour of China, and a reminiscence of Aaron Copland's long-standing association with the BSO.

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1981 Tanglewood

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Sir Colin Davis, Principal Guest Conductor
Joseph Silverstein, Assistant Conductor

Fourth-of-July Special

Saturday, 4 July 1981

2:00	Gates Open
2:30	NEW ENGLAND RAGTIME ENSEMBLE, GUNTHER SCHULLER, conductor Theatre-Concert Hall
4:00	BILL CROFUT & BENJAMIN LUXON with Carver Blanchard, guitar Theatre-Concert Hall
5:15	EDWARD FLOWER, guitar Chamber Music Hall
6:00	The WUZ Main House porch (Chamber Music Hall in case of rain)
8:30	BOSTON SYMPHONY ORCHESTRA LEONARD BERNSTEIN, conductor DORIOT ANTHONY DWYER, flute All-Bernstein program The Shed

Fireworks over the Stockbridge Bowl following the concert.

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Tanglewood 1981

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA Music Director

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director
Sir Colin Davis, Principal Guest Conductor
Joseph Silverstein, Assistant Conductor

Saturday, 4 July at 8:30

LEONARD BERNSTEIN conducting

ALL-BERNSTEIN PROGRAM

Overture to *Candide*

On the Waterfront, Symphonic suite from the film

Ḥalil, Nocturne for solo flute, string orchestra, and percussion (United States premiere)
DORIOT ANTHONY DWYER

INTERMISSION

Symphonic Dances from *West Side Story*

Divertimento for Orchestra
(commissioned by the Boston Symphony Orchestra for its centennial and supported in part by a generous grant from the Massachusetts Council on the Arts and Humanities; world premiere given by the Boston Symphony Orchestra on 25 September 1980)

I. Sennets and Tuckets
II. Waltz
III. Mazurka
IV. Samba
V. Turkey Trot
VI. Sphinxes
VII. Blues
VIII. March: "The BSO Forever"

Please do not take pictures during the concert. Flashbulbs, in particular, distract the musicians and other members of the audience.

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Baldwin piano

NOTES

Leonard Bernstein
Overture to *Candide*
On the Waterfront, Symphonic suite from the film
Symphonic Dances from *West Side Story*
Divertimento for Orchestra

Leonard Bernstein was born in Lawrence, Massachusetts, on 25 August 1918 and is currently living in New York. Through the years, Mr. Bernstein's development as a composer has been marked by an extraordinary versatility, characterized by success in both the "cultivated" and the "vernacular" traditions (the terms are employed these days by students of American music to avoid the invidious and misleading adjectives "classical" and "popular"). Since the history of American music is basically the story of the mutual influence and assimilation of cultivated and vernacular musics, Leonard Bernstein has long functioned as a quintessentially American composer both on the popular stage and in the concert hall.

Candide, a musical based on Voltaire's satirical short novel, opened on Broadway on 1 December 1956. At the time it was regarded as a noble failure when it closed after only seventy-three performances; certainly there were dramatic problems with the shape of the show, and it took a completely rewritten and restaged version nearly two decades later to become a real popular success. But there was an original cast album of the first production that remained a source of perpetual delight to hundreds of people (including the present writer) who never had the opportunity to see *Candide* on Broadway. Few musicals have ever successfully combined so wide a range of styles, such witty parodies, and such sheer technical brilliance. The show even boasted a real overture that was something other than a hastily-cobbled-together potpourri of the songs that were designated to be the hit numbers. This bright and sassy score was first performed in concert by the New York Philharmonic Orchestra under the direction of the composer on 26 January 1957, and it soon attained a life of its own. It contains, among other things, the most graceful example of a song in septuple meter—seven beats to the phrase—known to me (the verse to "Oh happy we"), and the wonderful parody of a coloratura aria, Cunegonde's jewel song, "Glitter and be gay," replete with canonic imitation of the bravura vocal part.

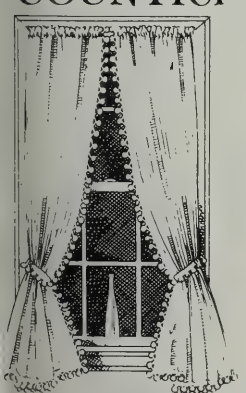
Bernstein's only venture into the scoring of films was for Elia Kazan's *On the Waterfront,* a story of violence and heroism, of racketeers and longshoremen. Marlon Brando played Terry, a longshoreman who, though at first a tool of the racketeers, develops the courage to withstand them, largely through the love and support of his girl Edie, played by Eva Marie Saint. The orchestral suite begins with the opening music presenting, in the solo horn, Terry's theme, which, in a much grander version, concludes the score. A rapid and nervous section, *Presto barbaro,* presents the music connected with violence in the film. Here a septuple meter (in contrast to the song in *Candide*) is used to create unsettling, even frightening effects. A complete change of character, to a fresh, lyrical melody in solo flute

accompanied by harp and clarinets, marks the beginning of an extended love scene, which builds up to great intensity. Another version of Terry's theme leads to a new section of violence, the music that accompanies Terry's fight with the racketeer John Friendly (played by Lee. J. Cobb). Its conclusion leads to the dénouement of the film and the score. The other longshoremen have agreed to work only if Terry works; though he has been severely beaten in the fight, he drags himself to the docks and begins working in an act of heroic defiance of the crooked union leaders. His music builds gradually to a powerful climax with recollections of the bitterness of his story.

From its opening night on Broadway on 26 September 1957, *West Side Story* has been recognized as an epoch-making musical, a touchstone for the musical and dramatic possibilities of the modern American musical theater. Freely derived from *Romeo and Juliet* translated into a modern urban setting, the story was told especially in inventive dances created by Jerome Robbins for the two rival gangs. Leonard Bernstein's music for the songs and dances provides a score unusually unified in harmonic language and melodic motives. The most important motive is the melodic tritone of the very opening—a signal whistle for one of the gangs; this interval recurs in many of the songs, sometimes left hanging tensely (as in "Cool"), sometimes resolved to produce emotional paydirt ("Maria"). The dances are so all-embracing in the show that a symphonic treatment of the dance music can provide a musical and dramatic précis of the story. The suite contains the following segments:

Prologue (Allegro moderato), an extended dance depicting the growing rivalry between the Sharks and the Jets; **"Somewhere,"** a visionary dance sequence in which the two gangs are united in friendship in a beautiful but unreal never-never-land, breaking out of the city into a place of sunshine, freedom, and open spaces; a **Mambo,** in which the two gangs dance competitively, and ever more vigorously; a graceful **Cha-cha** (based on "Maria") in which the two lovers see each other for the first time and begin to dance together; a fugal dance sequence, **"Cool,"** in which the Jets attempt to control their hostility; the **Rumble,** in which the two gang leaders are killed; and **Finale,** the procession that draws the two gangs

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Myrna Hammerling Barbara Kolodkin

together in the tragic reality of Tony's death, with recollections of "Somewhere."

The Divertimento for Orchestra was commissioned especially to open the Boston Symphony Orchestra's one hundredth season last September. Actually the commission called for a "fanfare," but the work grew in the writing and ended up as a series of eight short movements based on the two pitches B (for "Boston") and C (for "Centennial"). Opening night audiences were probably not prepared for this genial and lighthearted romp through the orchestra; after all, Bernstein's last Boston Symphony commission resulted in the composition of his Symphony No. 3, *Kaddish,* a work of entirely different character. But here the emphasis was on celebration, and the composer chose to do it in a completely characteristic way: by assimilating vernacular musical styles into a work for a medium generally considered the domain of the cultivated style, the symphony orchestra. The Divertimento is both a public and a personal celebration, since the composer has been associated with the orchestra from the time he first heard an orchestral concert (it was the Boston Pops with Arthur Fiedler in the thirties), through his days as a student at the first session of the Berkshire Music Center in Tanglewood, and repeatedly since then.

The score of the Divertimento, whose eight short movements only last a minute or two apiece, is filled with allusions to the repertoire that the composer first heard in Symphony Hall. Some of these are readily apparent, others carefully concealed. Several of the movements feature specific groups within the orchestra, too. Thus, the opening **"Sennets and Tuckets** (the terms are Shakespearean words for fanfares) is for the entire orchestra (it was intended at first to have been the entire composition). It is followed by a pensive **Waltz** for strings alone, but like the second movement of Tchaikovsky's *Pathétique* Symphony it is waltz and non-waltz at one and the same time, since the meter is an irregular one (quintuple in the Tchaikovsky, septuple here), yet all the graceful swing of the waltz is present. The **Mazurka** is for double reeds alone; it, too, is gentle and wistful. The oboist gets the most direct and overt reference to another score. Just before the end of the movement he launches into the oboe cadenza from the opening Allegro of Beethoven's Fifth Symphony, perhaps the last music one expects to hear in this context. The part is written here in a different meter, so that it doesn't *look* the same, but when the oboist took off on his cadenza at the first rehearsal of the Divertimento last September, there were surprised chuckles and smiles all around. The **Samba** is a highly rhythmic fast number that provides a marked contrast to the down-home swagger of the **Turkey Trot.** The word **"Sphinxes"** was introduced into the literature of music by Robert Schumann, whose *Carnaval* for piano includes several mysterious groupings of notes that the performer is *not* supposed to play; Bernstein's movement is a portentous, dramatic prelude to something—but the "something" evaporates at the end of the phrase. **"Blues"** features the brass and percussion in the most overtly jazzy, "dirty" playing in the score. The final movement is preceded by a quiet meditation for three flutes marked *"In memoriam,"* recalling the beloved conductors and orchestra members of the BSO who are no longer with us; it leads suddenly into a swinging march, **"The BSO Forever,"** the very title of which recalls a famous march that is practically the theme song of the

orchestra and the conductor that Bernstein first heard in Symphony Hall, and the obbligato treatment of the piccolos at the conclusion lends further strength to the connection.

Regarding the dedication of the Divertimento, the composer has noted:

> When Stravinsky wrote his *Symphony of Psalms,* commissioned by the BSO in honor of its fiftieth birthday, he dedicated the work to the glory of God and the Boston Symphony Orchestra. This dedication elicited a witty reaction at the time: "That is what you call making the best of two worlds at once." If I dared to put myself in Stravinsky's league, I'd follow his example by having the double dedication: "To the Boston Symphony Orchestra and My Mother." Or I might even go him one better by offering a *triple* dedication: "To the Boston Symphony Orchestra, My Mother, and Boston, my old home town."
>
> —Steven Ledbetter

Leonard Bernstein
Ḥalil, Nocturne for solo flute, string orchestra, and percussion

Ḥalil is one of Leonard Bernstein's most recent compositions and was completed in New York City on 13 April 1981. The world premiere took place on 27 May 1981 at the Frederic R. Mann Auditorium in Tel Aviv, Israel, with Jean-Pierre Rampal as soloist and the Israel Philharmonic Orchestra conducted by the composer, who has kindly provided the following program note:

"This work is dedicated 'to the spirit of Yadin and to his fallen brothers.' The reference is to Yadin Tanenbaum, a nineteen-year-old Israeli flutist who, in 1973, at the height of his musical powers, was killed in his tank in the Sinai.

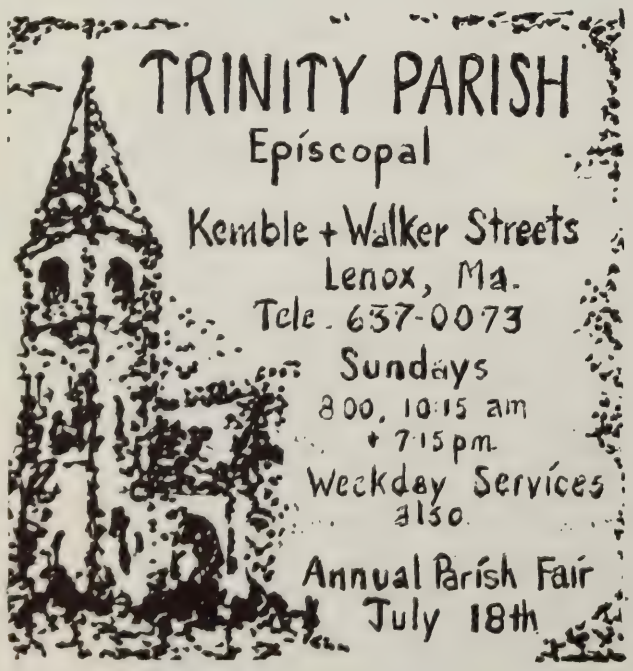
"*Ḥalil* (the Hebrew word for flute) is formally unlike any other work I have written, but is like much of my music in its struggle between tonal and non-tonal forces. In this case I sense that struggle as involving wars and the threat of wars, the overwhelming desire to live, and the consolations of art, love, and the hope for peace. It is a kind of night-music, which, from its opening twelve-tone row to its ambiguously diatonic final cadence, is an ongoing conflict of nocturnal images, wish-dreams, nightmares, repose, sleeplessness, night-terrors—and sleep itself, 'Death's twin brother . . . '

"I never knew Yadin Tanenbaum but I know his spirit."

Yadin Tanenbaum was born in 1954 and began to study the flute when he was eleven years old. He was awarded several Sharett Scholarships of the America-Israel Cultural Foundation and won two prizes at competitions of the Israel Conservatory of Music, where he was studying. When he enlisted in Zahal, he was assigned to the Zahal Orchestra. However, he preferred to volunteer for combat duty and was assigned to the artillery. When the Yom Kippur War broke out, he was serving in a tank at the banks of the Suez Canal. His tank got stuck in the mud, and its chains broke just as the Egyptian forces began to cross the Canal, but the crew decided to continue fighting from the turret. Yadin, the tank's gunner,

managed to destroy an Egyptian tank and a bulldozer. In the skirmish that ensued between Yadin's crew and the invading Egyptian forces, the tank was hit and Sergeant Tanenbaum was killed. He was posthumously awarded the Distinguished Service Medal.

Leonard Bernstein's recent activities have included the recording and filming of *Tristan und Isolde,* Acts I and II, with Peter Hofmann, Hildegard Behrens, and the Bavarian Radio Symphony Orchestra; Act III will be completed in the fall. In late January and early February of this year, Mr. Bernstein led the New York Philharmonic in two programs of American music in New York, and on 16 February he led the premiere of the German version of his *Mass* at the Vienna State Opera. In the week following he conducted four performances with the Vienna Philharmonic, including his *Kaddish* Symphony, originally composed for the seventy-fifth anniversary of the Boston Symphony Orchestra, and he led that same work with the National Symphony Orchestra in Washington and New York this March. Early May found him conducting an all-Bach program with the Munich Bach Orchestra and Choir in memory of Karl Richter; mid-May brought a performance of the Mahler Seventh Symphony with the Orchestre du Paris in memory of Kiril Kondrashin; and late May brought the world premiere of *Ḥalil,* as well as the recording of seven of his works with the Israel Philharmonic, including the Divertimento for Orchestra, *A Musical Toast,* and *Ḥalil.* On 25 May, Mr. Bernstein was awarded a Doctor of Philosophy *honoris causa* from Hebrew University in Jerusalem, and on 12 June he conducted a concert honoring Pope John Paul II at the Vatican with the Santa Cecilia Orchestra. At that time, too, he conducted his *Kaddish* Symphony, *Ḥalil,* and *Three Meditations from Mass* in the Vatican.



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ARTISTS

The New England Ragtime Ensemble
Gunther Schuller, Conductor



The New England Conservatory Ragtime Ensemble (or, more accurately, now that its members have all graduated, the New England Ragtime Ensemble) was formed by the conservatory's then president, Gunther Schuller, in the spring of 1972 for a Romantic American Music Festival. The ensemble made its Boston debut with music of Scott Joplin, won a Grammy award for best chamber music performance of 1973 with its album *Scott Joplin: The Red Back Book,* and is credited with sparking the ragtime revival of the seventies. As ragtime became more popular, so did the ensemble, and it has since performed at Lincoln Center, Carnegie Hall, the Kennedy Center, at major universities and art centers, and at summer festivals including Tanglewood, Blossom, Ravinia, Ambler, Wolf Trap, and Meadow Brook. In 1974 the ensemble played at the White House on the occasion of a state dinner for Italian President Giovanni Leone, and in January 1977 the group was invited to perform at President Carter's inaugural festivities. During the spring of 1978, Gunther Schuller led the group on a month-long State Department-sponsored tour of the Soviet Union. The ensemble's members are now among Boston's finest and most sought-after freelance musicians, but they devote part of each year to touring as the New England Ragtime Ensemble with conductor Schuller, who orchestrated several of the works on the group's 1974 album, *More Scott Joplin.* The ensemble's European debut came in 1974, and a double album, *The Road From Rags to Jazz,* was released in 1975.



Bill Crofut & Benjamin Luxon

Benjamin Luxon is British, an opera and concert singer. He performs with the world's great symphony orchestras and conductors, and at such opera houses as London's Covent Garden and New York's Metropolitan. His recordings cover a cross section ranging from medieval to contemporary on practically every major recording label.

Bill Crofut is an American, a banjo player, singer, and composer, and one of the leading figures of the American folk movement of the 1960s. His international concert career has taken him to nearly fifty countries. His composed settings of classical poetry as well as his banjo transcriptions of music ranging from Bach to Bartók are well represented on records, as are his numerous recordings as a folk musician and singer.

As a team, Bill Crofut and Benjamin Luxon have performed together in Israel, Germany, England, the United States, and in Scotland at the Edinburgh International Festival. They have recorded an album of British and American folk songs called *Simple Gifts*, available on the Cousin Jacks label.



Edward Flower

Born in Stratford-on-Avon, Edward Flower began his musical studies as a violinist at age nine and later took up the guitar and lute. After attending the Spanish Guitar Center in London, he studied in Spain at the Segovia School (Santiago de Compostela) and under José Tomás at the Instituto Musical Oscar Esplá (Alicante). Mr. Flower has performed with such notable chamber groups as the Concord String Quartet, the Academy of St. Martin-in-the-Fields, the Chamber Music Society of Lincoln Center, and Clarion Concerts. In addition, he has been associated with such major theater companies as the Chichester Festival Theater and the Royal Shakespeare Company, for which he composed and performed part of the music for the Peter Brook production of "Midsummer Night's Dream." In addition to Tanglewood, Mr. Flower's festival appearances include Marlboro, Bath, Corfu, and Camden. He has given recitals in the major music centers of the world,

ranging from the Sydney Opera House to New York's Metropolitan Museum of Art; he has toured Europe, New Zealand, Australia, the United States, and Canada, and he has appeared on radio and television. Mr. Flower has taught at Dartmouth College and is currently professor of guitar and lute at Ithaca College. He has recorded for Swedish EMI, Grosvenor, and Argo.

The WUZ



The WUZ is a group of Boston Symphony and Pops musicians who get together for jazz music of the thirties, forties, and fifties—the music that "was." Each member of the WUZ began his musical career playing jazz at club, recording, and "jam" sessions, and some have performed with such notables as Jimmy Dorsey, Gene Krupa, Joe Williams, Milt Jackson, Benny Goodman, Buddy Rich, and Tony Bennett. Since its debut in the spring of 1975, the WUZ has participated in Boston Symphony Marathon fund-raising benefits, appearances on national television, a BBC film called *Inside the Boston Symphony*, and a wide variety of other benefit performances. A unique feature of the group is its tongue-in-cheek approach to symphonic themes combined with pop and jazz tunes. In addition to three BSO members—vibraphone player Tom Gauger, bass player Leslie ("Tiny") Martin, and drummer Arthur Press—the group also includes Dick Johnson on clarinet and Ray Santisi on piano.



Leonard Bernstein

Leonard Bernstein was born in Lawrence, Massachusetts, on 25 August 1918. He grew up in Boston, graduated from Harvard in 1939, and continued his studies at the Curtis Institute with Fritz Reiner, Randall Thompson, and Isabella Vengerova. Summers were spent at Tanglewood, as student and assistant to Serge Koussevitzky. Engaged by Arthur Rodzinski as assistant conductor of the New York Philharmonic in 1943, he made his now historic debut with the orchestra on 14 November of that year, replacing Bruno Walter in a nationally broadcast concert. In the years following, Mr. Bernstein served as music director of the New York City Symphony (1945-48), was head of the conducting faculty at the Berkshire Music Center (1951-55) and Professor of Music at Brandeis University (1951-56), appeared regularly as guest conductor with the New York Philharmonic and the Israel Philharmonic, and conducted most of the world's major orchestras. Named music director of the New York Philharmonic in 1958, Mr. Bernstein was the first musician born and trained in America to attain so important a post. During his long and distinguished association with the Philharmonic, he conducted more concerts than any other conductor in its history and, in 1969, was given the lifetime title of Laureate Conductor. In addition to his orchestral conducting, Mr. Bernstein has conducted at the Metropolitan Opera, La Scala—he is the first American to have conducted there—and the Vienna State Opera.

Acclaimed as a composer, Mr. Bernstein has written three symphonies *(Jeremiah, Age of Anxiety,* and *Kaddish),* the *Serenade* ("after Plato's Symposium") for violin and string orchestra, *Chichester Psalms* for orchestra and chorus, three ballets *(Fancy Free, Facsimile,* and *Dybbuk),* the one-act opera *Trouble in Tahiti,* and the score for the film *On the Waterfront.* For the Broadway theater he has contributed the scores to *On the Town, Wonderful Town, Candide,* and *West Side Story.* His *MASS, A Theatre Piece for Singers, Players and Dancers,* opened the Kennedy Center in Washington, D.C. in 1971, and his *Songfest (A Cycle of American Poems for Six Singers and Orchestra)* was given its world premiere there in 1977 with the National Symphony. The first retrospective of Mr. Bernstein's work as a composer was presented in Israel in April 1977 during a two-week nationwide Bernstein Festival organized by the Israel Philharmonic to celebrate the thirtieth anniversary of his first concerts in Israel. Since then, other Bernstein festivals have been presented at the Carinthian Summer Festival in Austria (August 1977), the University of Massachusetts at Amherst (July/August 1978), and in Kansas City (May 1979).

Mr. Bernstein is the author of the best-selling books *The Joy of Music, Leonard Bernstein's Young People's Concerts,* and *The Infinite Variety of Music.* In

1972-73, he was Charles Elliot Norton Professor of Poetry at Harvard, and the six lectures he gave there under the title *The Unanswered Question* were shown nationwide on PBS, recorded complete on Columbia Records, and published in book form by the Harvard University Press. This work has already been translated into Japanese, Hungarian, and German. A ten-time Emmy Award winner, Mr. Bernstein's "Young People's Concerts" with the New York Philharmonic extended over fourteen seasons on CBS Television, and in recent years he has been seen regularly on PBS's *Great Performances.* His recent compositions include *Slava!* (an orchestral overture); *Three Meditations from MASS* for solo cello and orchestra; *Divertimento for Orchestra,* commissioned by the Boston Symphony Orchestra for its centennial and premiered in Boston last September; and *A Musical Toast,* composed in memory of André Kostelanetz and given its world premiere at the October 1980 New York Philharmonic concert honoring the late conductor.

Mr. Bernstein has been a frequent guest with the Boston Symphony, as both conductor and pianist, since his first Symphony Hall conducting appearance in February 1944. He most recently led two programs with the orchestra at Tanglewood in 1979, and he returns to Symphony Hall this December to lead the orchestra there for the first time since 1972.



Doriot Anthony Dwyer

Principal flutist Doriot Anthony Dwyer joined the Boston Symphony Orchestra in 1952 as its first female first-desk player after successfully auditioning for then music director Charles Munch. She studied with her mother, with Ernest Leigl, then principal flute of the Chicago Symphony, and, later, with Georges Barrere, William Kincaid, and Joseph Mariano at the Eastman School, of which she is a graduate. Before coming to Boston, she was a member of the National Symphony and the Los Angeles Philharmonic, and Bruno Walter chose her as principal flute for the Hollywood Bowl Orchestra. She has frequently performed in the Los Angeles chamber music series "Evenings on the Roof," now called "Monday Evenings." Born in Illinois, and a relative of Susan B. Anthony, Ms. Dwyer has taught at Pomona College and at the New England Conservatory of Music. She is currently an adjunct professor of music at Boston University and a member of the Berkshire Music Center faculty. Ms. Dwyer has appeared as soloist with the Boston Symphony and other orchestras in this country and abroad.

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ALL-DVOŘÁK PROGRAM

Cello Concerto in B minor, Opus 104
Allegro
Adagio ma non troppo
Allegro moderato

FRANS HELMERSON

INTERMISSION

Symphony No. 8 in G, Opus 88
(American premiere given by the Boston Symphony Orchestra on 26 February 1892)
Allegro con brio
Adagio
Allegretto grazioso
Allegro ma non troppo

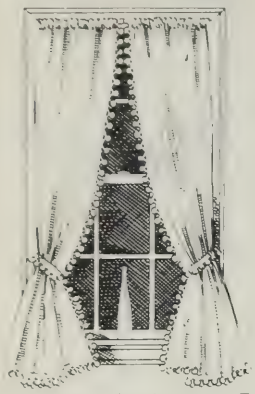
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NOTES

Antonín Dvořák
Cello Concerto in B minor, Opus 104
Symphony No. 8 in G, Opus 88

Antonín Dvořák was born at Mühlhausen (Nelahozeves), Bohemia, on 8 September 1841 and died in Prague on 1 May 1904. He began the Cello Concerto in New York on 8 November 1894, working on sketches and full score simultaneously, and completed it on 9 February 1895. In response to the death of his sister-in-law, Josefina Kaunitzova, he composed a new coda for the finale in June 1895. With Dvořák conducting, Leo Stern gave the first performance on 19 March 1896 in London. The orchestra consists of two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, three trombones, tuba, timpani, and strings.

Dvořák wrote his Symphony No. 8 between 26 August and 8 November 1889 and conducted the first performance in Prague on 2 February 1890. Arthur Nikisch and the Boston Symphony Orchestra gave the first American performance on 26 February 1892. The symphony is scored for two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, and strings.

Dvořák's fame at home began with the performance in 1873 of a patriotic cantata called *Heirs of the White Mountain.** An international reputation was made for him by the first series of Slavonic Dances of 1878 and also by the *Stabat Mater.* The success of the latter work in England was nothing less than sensational, and particularly in the world of choir festivals Dvořák became a beloved and revered figure there like no composer since Mendelssohn. In the nineties, this humble man, who had picked up the rudiments of music in his father's combination butcher-shop and pub, who had played the fiddle at village weddings and had sat for years among the violas in the pit of the Prague Opera House, would conquer America as well, even serving for three years as director of the National Conservatory in New York.

Dvořák enjoyed his first American visit: he had no objection to being lionized, he liked conducting his works with excellent orchestras in Chicago and New York, he found places in the city from which to watch trains (always a favored hobby of his) and went regularly to the docks to see the big liners come in and depart, and there was the moving and refreshing experience of a long visit with his family to the Bohemian colony in Spillville, Iowa. There he composed the Symphony *From the New World,* and its premiere at Carnegie Hall with Anton Seidl conducting the New York Philharmonic was his greatest public triumph so far. Nonetheless, he was glad to go home in the spring of 1894 and reluctant to return in November. After some backing and filling, Dvořák signed another contract with the National Conservatory and on 1 November he was back at work. The previous spring he had heard Victor Herbert, then principal cellist at the Metropolitan Opera, play his Cello Concerto No. 2

*It was the defeat of the Bohemians by the Austrians at the battle of the White Mountain just outside Prague in 1620 that led to the absorption of Bohemia into the Habsburg Empire, a condition that obtained until 28 October 1918.

in Brooklyn: now he began to realize a scheme that experience had suggested to him. In 1865 Dvořák had written a cello concerto in A, but he never bothered to orchestrate that unsatisfactory work. (It occasionally is heard in a high-handed performing edition made in the 1920s by the German composer Günther Raphael.) Moreover, Dvořák for some time had had in mind the writing of a work for his friend Hanuš Wihan, cellist of the Bohemian Quartet and the composer's partner on a concert tour in 1892. Just as Dvořák had encouraged Joseph Joachim to give him advice, to suggest and even to make revisions in the violin concerto of 1879, he now leaned on Wihan for technical assistance with the cello concerto. He was, however, less docile now, and there was some friction, particularly concerning an elaborate cadenza that Wihan added to the finale. A reconciliation was easily enough achieved, but ironically a series of misunderstandings over dates between Dvořák and the secretary of the Philharmonic Society of London made it impossible for Wihan to give the premiere of the concerto that had meanwhile been dedicated to him. Wihan played the piece for the first time in 1899 with the Amsterdam Concertgebouw Orchestra under Willem Mengelberg, and he later performed it on several occasions under the composer's direction.

The first movement introduces two of Dvořák's most memorable themes: the one at the beginning—low clarinet, joined by bassoons, with a somber accompaniment of violas, cellos, and basses—lends itself to a remarkable series of oblique, multi-faceted harmonizations, and the other, more lyrical one, is one of the loveliest horn solos in the literature. The Adagio begins in tranquility, but this mood is quickly broken by an orchestral outburst that introduces a quotation from one of Dvořák's own songs, now sung by the cello in its high register and with tearing intensity. The song, the first of a set composed 1887-88, is *Kéž duch můj sám* ("Leave me alone"), and it was a special favorite of the composer's sister-in-law, Josefina Kaunitzova. Thirty years earlier Dvořák had been very much in love with the then sixteen-year-old Josefina Cermáková, an aspiring actress to whom he gave piano lessons. The love was not returned and Dvorák eventually married Josefina's younger sister Anna, but something of the old feeling remained, and the song intruded on the concerto when the news of Josefina's illness reached the Dvořáks on East 17th Street in New York. Josefina died on 27 May 1895, a month after the composer's return from America, and it was in her memory that Dvořák added the elegiac coda to which he did not want Wihan to add a cadenza. Here is what Dvořák wrote about the passage: "The Finale closes gradually diminuendo, like a sigh, with reminiscences of the first and second movements—the solo dies down to *pp*, then swells again, and the last bars are taken up by the orchestra and the whole concludes in a stormy mood. That is my idea and I cannot depart from it."

He had been skeptical about writing a concerto for cello, an instrument whose mumbly low notes and nasal high ones bothered him.* Now he had written the best one we have. And Brahms, his friend and benefactor, growled: "Why in the world didn't I know one could write a cello concerto like this? If I'd only known I'd have done it long ago!"

*Thanks particularly to Pablo Casals and Emanuel Feuermann, standards of cello-playing have risen astonishingly in the last hundred years.

Johannes Brahms was an essential figure in Dvořák's rise, providing musical inspiration, but also helping his younger colleague to obtain government stipends that gave him something more like the financial independence he needed, and, perhaps most crucially, persuading his own publisher, Fritz Simrock, to take him on.* Unlike Haydn and Beethoven, Dvořák never sold the same work to two different publishers, but on a few occasions, and in clear breach of contract, he fled the Simrock stable, succumbing to the willingness of the London firm of Novello to outbid their competition in Berlin. One of these works was the **Symphony No. 8 in G,** which older listeners and record-collectors will remember as No. 4.†

It had been four years since his last symphony, the magnificent—and very Brahmsian—D minor, No. 7. During those years he had made yet another attempt to make a success in opera, this time with a political-romantic work called *The Jacobin* (and full, by the way, of superb music), he had revised the violin concerto into its present form, written a second and even finer series of Slavonic Dances, and had composed what is probably both his most admired and most performed piece of chamber music, the A major piano quintet, as well as the engaging piano quartet in E flat, Opus 87.

*After talent, nothing matters so much to a young composer as having a responsible and energetic publisher to get the music into circulation. Many living composers could speak eloquently to this subject.

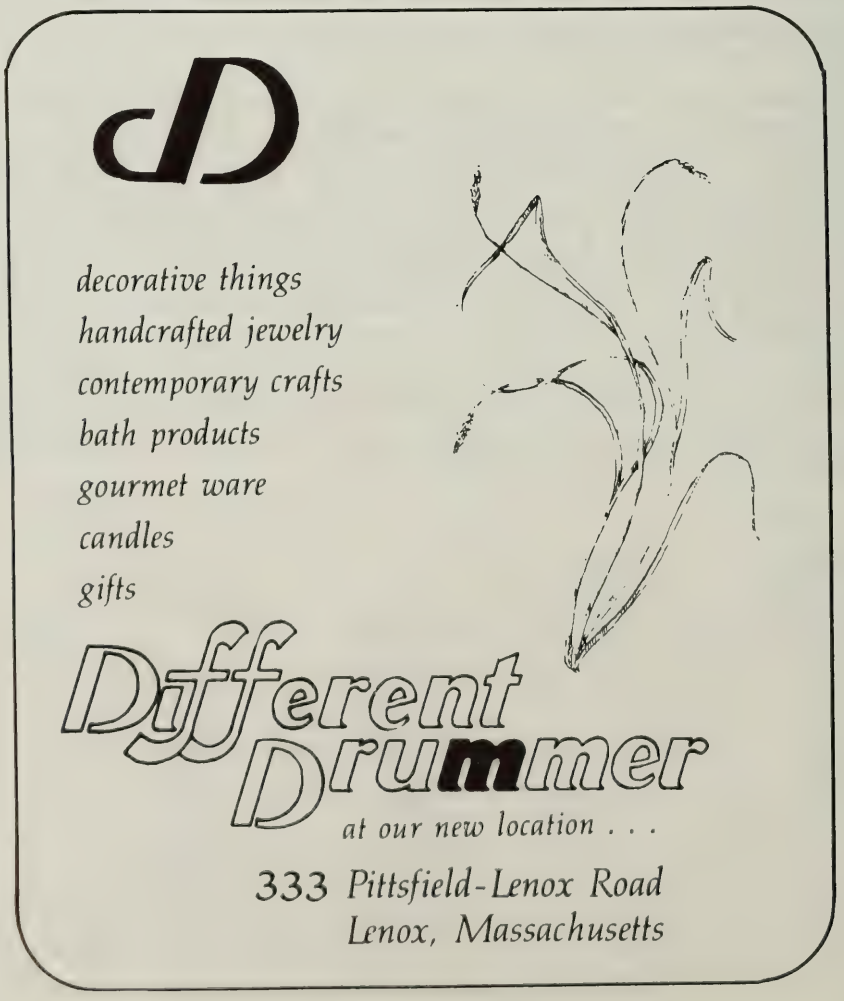
†When it comes to muddle over numbering of works, Dvořák can hold his own against all comers, Haydn and Schubert included. He himself sometimes assigned the same opus number to different pieces, and his principal publisher Simrock was inclined to assign deceptively high numbers to early works that he was just getting around to issuing, angering the composer and muddling our sense of chronology. Dvořák wrote nine symphonies. Five were published in his lifetime, as of course Nos. 1 through 5, but even on its own terms that numbering turns out to be wrong because the first of those five in order both of composition and performance, the F major, was only the third to be published, and it circulated for more than sixty years as No. 3. Only in the 1950s, with the appearance in print of all four early symphonies, did we begin to use the current, chronologically sensible numbering. This table may be helpful:

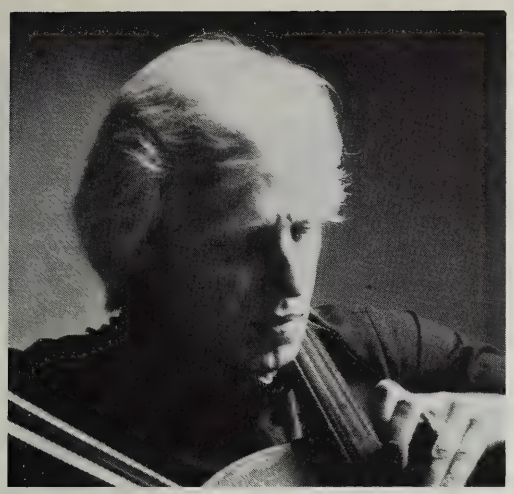
New Number	Old Number	Key	Date	
1		C minor	1865	*(Bells of Zlonice)*
2		B flat	1865	
3		E flat	1873	
4		D minor	1874	
5	3	F	1875	
6	1	D	1880	
7	2	D minor	1885	
8	4	G	1889	
9	5	E minor	1893	*(New World)*

The new symphony opens strikingly with an introduction *in tempo,* notated in G major like the main part of the movement, but actually in G minor. This melody, which sounds gloriously rich in cellos, clarinets, bassoons, and horns, was actually an afterthought of Dvořák's, and he figured out how most splendidly to bring it back at crucial points during the movement. After a broad Adagio, which spends quite some time in E flat before settling into its real home of C major, Dvořák gives us an enchanting quasi-scherzo, a loping sort of movement in minor. The middle part, in major, which comes back transformed to serve as a brief and quick coda, he borrowed from his 1874 comic opera *The Stubborn Lovers.* After this strong taste of national flavor, Dvořák becomes more Czech than ever in the finale, which one might describe as sort of footloose variations, and which is full of delightful orchestral effects, the virtuosic flute variation and the mad, high trilling of the horns from time to time being perhaps the most remarkable of these.

—from notes by
Michael Steinberg

Michael Steinberg, now Artistic Adviser of the San Francisco Symphony, was the Boston Symphony's Director of Publications from 1976 to 1979.





Frans Helmerson

Cellist Frans Helmerson launched his solo career in 1970 with a highly successful concert in Stockholm. The following year he took second prize in the Cassado Competition in Florence and at the 1971 Geneva Competition, where he received a special prize for his outstanding Bach interpretations; in 1973 he was awarded second prize at the Munich Competition. A successful first London recital in 1975 led to concert tours in Scandinavia, West Germany, Switzerland, Spain, Italy, England, the Soviet Union, Czechoslovakia, Hungary, and Rumania, and in 1979 he scored a triumph as guest soloist with the London Philharmonic under the direction of Mstislav Rostropovich. Two days later, on a few hours notice, he replaced the ailing Rostropovich as soloist for the Dvořák Cello Concerto in a performance of both technical and stylistic assurance. In addition to his many concert tours, Mr. Helmerson performs frequently on Scandinavian television and recently appeared on Eurovision in master classes conducted by Rostropovich; his extensive discography includes music by Bach, Britten, Kodály, Hindemith, Crumb, Sallinen, Franck, Prokofiev, and Debussy. Mr. Helmerson conducted the cello master classes at the Norwegian College of Music in Oslo from 1973 to 1978 and is now on the faculty of Swedish Radio's College of Music in Stockholm.

Born in West Sweden in 1945, Mr. Helmerson began playing cello when he was eight. A graduate of the Göteborg College of Music, where he studied with Guido Vecchi, he did advanced work in Rome with Giuseppe Selmi and in London with William Pleeth. Before his debut as a soloist he was first cellist of the Swedish Radio Symphony Orchestra. Mr. Helmerson lives in Stockholm with his wife, who is also a cellist, and their two young daughters. This is his first appearance with the Boston Symphony Orchestra, and one of his first in the United States.

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Centennial News

On 22 October 1981 the Boston Symphony Orchestra celebrates its one hundredth birthday, and two very special events will mark the occasion that week. Sunday, 18 October is the date for a gala concert and dinner dance: Seiji Ozawa will lead the orchestra in an unprecedented program featuring world-renowned guest artists Itzhak Perlman, Leontyne Price, Mstislav Rostropovich, Rudolf Serkin, and Isaac Stern, all of whom will be guests of honor at the dinner dance to follow at the Park Plaza Hotel in Boston. And on 22 October, the actual birthday, Seiji Ozawa will lead the Boston Symphony in a free outdoor performance of Beethoven's Ninth Symphony on the Boston Common, with soloists Faye Robinson, Katherine Ciesinski, Dennis Bailey, and John Cheek, as well as John Oliver's Tanglewood Festival Chorus.

The following week, Mr. Ozawa and the orchestra begin a three-week, eleven-concert international tour taking them to Osaka, Nagoya, and Tokyo in Japan, then to Paris, Frankfurt, Berlin, Vienna, and London. This continues the orchestra's centennial tour activities which began in March with a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years.

The orchestra's 1980-81 hundredth-anniversary season has been marked by other observances as well. Two of the twelve works commissioned by the Boston Symphony Orchestra for its centennial—Leonard Bernstein's Divertimento for Orchestra and Peter Maxwell Davies's Symphony No. 2—have already been performed, and John Corigliano's *Promenade* Overture written for the Boston Pops will have its premiere in Symphony Hall this month. A poster to commemorate the orchestra's one hundredth birthday was specially commissioned from Robert Rauschenberg, one of America's most prominent artists; this strikingly colorful montage is available in two forms, a special limited edition of 300 signed and numbered lithographs available through the BSO Friends' Office, or as a printed poster available at the Glass House on the Tanglewood grounds. Also available at the Glass House is a special souvenir booklet, "The First Hundred Years," printed in conjunction with a centennial exhibit mounted in Symphony Hall last February and offering a wonderful assortment of photographs along with essays on various aspects of the Boston Symphony Orchestra's activities and history.

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1981 Tanglewood

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Thursday, 9 July at 8:30

JULES ESKIN, cello
GILBERT KALISH, piano

BRAHMS — Sonata No. 1 in E minor for cello and piano, Opus 38
- Allegro non troppo
- Allegretto quasi Menuetto
- Allegro

DEBUSSY — Sonata No. 1 for cello and piano
- Prologue
- Sérénade
- Finale

INTERMISSION

SCHUMANN — *Fantasiestücke* for cello and piano, Opus 73
- Zart und mit Ausdruck
 (Tenderly, with expression)
- Lebhaft, leicht
 (Lively, freely)
- Rasch und mit Feuer
 (Quick, and with fire)

BEETHOVEN — Sonata in A for cello and piano, Opus 69
- Allegro, ma non tanto
- Scherzo: Allegro molto
- Adagio cantabile—Allegro vivace

Baldwin piano

NOTES

Brahms composed three movements of a cello sonata in 1862—the first two movements were subsequently published as Opus 38 and a slow movement later cancelled. It took him three years to come up with a suitable finale, but when he did, in June 1865, he put the finishing touches on what is without doubt the first great cello sonata since Beethoven's time (despite contributions to the genre by Chopin and Mendelssohn). The composer's fondness for somber colors is marked in this sonata—his first for piano and a melody instrument—not only by his choice of the cello but also by his extensive exploitation of the instrument's bottom and tenor ranges. Virtually all of the thematic ideas in all three movements are in minor keys, another factor contributing to the sobriety and darkness of the work. As usual with this composer, Brahms treads a careful path between rapturous expression and architectonic control, as exemplified in the many little touches of imitation in the first movement, the ubiquity of the four-note motive presented by the piano at the beginning of the minuet-like second movement, and the formal fugue (on a theme drawn from Bach's *Art of Fugue*) allied with sonata form in the powerful, headlong rush of the finale.

Late in his life **Debussy** projected a large chamber music project to consist of six sonatas, of which only the first three were actually composed: the present cello sonata, a sonata for flute, viola, and harp, and a violin sonata. The manuscript of this last work contained a brief note that seems to look forward—"The fourth will be for oboe, horn, and harpsichord"—but no fourth sonata was ever completed (if Debussy had indeed finished a work with such unusual scoring, he would have been among the handful of musicians—along with Falla and Poulenc—who contributed to the revival of the harpsichord early in the century).

The cello sonata was written in the space of a few days in late July and early August 1915—a difficult time for the composer and for all of Europe. He had written little or nothing during the first year after the world war broke out, but in 1915 he began to write again feverishly in an instinctive patriotism "to prove, in a small way, that not thirty million Boches [Germans] could destroy French thought even though they had attempted to degrade it before annihilating it." The two-piano composition *En blanc et noir,* composed immediately before the sonata, contained explicit references to the war, especially in a movement dedicated to a young friend killed in action. The cello sonata has no such specific references to the state of the world, but the air of fantastic unreality—Debussy himself dubbed the sonata "Pierrot angry with the moon"—seems to be a kind of self-protective withdrawal from the real world. The musical language moves about as far as can be imagined from the style of Beethoven, in which events have consequences that build a logical shape to the piece. Here ideas race by with such speed that we have more a surrealistic juxtaposition of apparently unrelated passages. The singing legato characteristic of most romantic cello music here dissolves into arpeggios and nervous ornaments, or disappears entirely in the second movement, which calls upon the cello to imitate a guitar, a flute, or a tambourine. The extraordinary special effects of the middle movement, which the cellist is called upon to play "ironically" or

"nervously" or "fantastically," yield to the more straightforward folklike thematic character of the finale, which is interrupted in its rushing pace by a highly expressive rubato passage before racing to its conclusion. But even here the atmosphere is almost wholly allusive, avoiding direct assertions as something too cut and dried for the distracted times.

In 1849, following several years of intermittent ill health that had limited his composing, **Schumann** enjoyed a burst of creative energy that resulted in some twenty new works, including four for instrumental duet with piano, the featured instruments being horn, clarinet, cello, and oboe. In virtually all of these cases, the composer bowed to practicality and sanctioned performance by other instruments as well. Thus, the present *Fantasiestücke* ("Fantasy pieces") were actually composed for clarinet, but either cello or violin is offered as an official alternative. Schumann had originally entitled the set *Soiréestücke* ("Soirée pieces"), but soon changed it to the present, definitive title, one that he was apparently fond of; he used it in three different works for solo piano (Opus 12, Opus 111, and one piece in the Opus 124 set) and one other ensemble work, a trio for piano, violin, and cello, Opus 88. These short pieces are essentially songs without words, lyrical miniatures that allow—and require—legato performance and expressive phrasing from the melody instrument, whether it be clarinet, violin, or cello. They form a small triptych in the key of A (the first is minor, the last two major), progressing from a mood of tender lyricism through fleet passage work and soaring melodies to a conclusion of fiery energy.

Early in his Vienna years **Beethoven** composed two sonatas for cello and piano, published as Opus 5, and then left the genre completely alone for a dozen years. It was in 1807-08, while working on the Fifth and Sixth symphonies, that he composed his next cello sonata, Opus 69 in A major, possibly the earliest truly great work in the medium. It was dedicated to Baron Franz Ignaz von Gleichenstein, himself an able cellist, and was perhaps in fact commissioned by the baron.

The independence of the cello is stressed in the opening measures, in which the unaccompanied cello plays a graceful, lyrical melody, to be answered by the piano in a phrase that seems to have picked up the cello's air of resignation. After an exchange of roles, Beethoven begins an energetic transition in the minor, in which the syncopated melody is derived from the relaxed opening theme. Throughout the movement the piano never overpowers the cello, since Beethoven manipulates textures with the greatest care and originality, alternating leading melodies in one part or another or combining them contrapuntally. The scherzo, with its principal theme running headlong one beat before the accompaniment, is a merry chase relieved by a gentler, hymnlike phrase, the character of which dominates the Trio. The Adagio cantabile is but a short introduction to the finale, which continues the songlike character of most of the rest of the sonata. The secondary theme provides a wonderful romantic moment, especially in the sigh of the cello's falling seventh, but it is heard only twice each in exposition and recapitulation; for the rest, Beethoven finds prodigious varieties of material to develop from the principal theme, which remains at the center of attention throughout.

—Steven Ledbetter

Weekend Prelude

Friday, 10 July at 7

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

GILBERT KALISH and
YEHUDI WYNER, pianists

MOZART — Sonata in D for two pianos, K.448 (375a)
- Allegro con spirito
- Andante
- Allegro molto

STRAVINSKY — Concerto for two solo pianos
- I. Con moto
- II. Notturno: Adagietto
- III. Quattro variazioni
- IV. Preludio e Fuga

Baldwin piano

NOTES

After **Mozart** moved to Vienna in 1781, he made his living in part by giving piano lessons; one of his pupils, Josepha von Auernhammer, was, according to the composer, seriously in love with him, even to the point of spreading the word, it seems, that they were to be married. Mozart's own description of the girl, in a letter to his father recounting this situation, is nothing short of brutal:

> If a painter wanted to portray the devil to the life, he would have to choose her face. She is as fat as a farm-wench, perspires so that you feel inclined to vomit, and goes about so scantily clad that really you can read as plain as print: "Pray, do look here." True, there is enough to see, in fact, quite enough to strike one blind; but—one is thoroughly well punished for the rest of the day if one is unlucky enough to let one's eyes wander in that direction—tartar is the only remedy! So loathsome, dirty and horrible! Faugh, the devil!

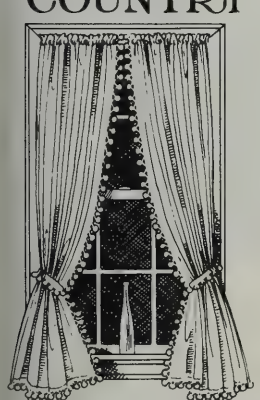
Nonetheless she was a talented pianist of more than mediocre attainments; Mozart dedicated a set of six violin and piano sonatas (published as Opus II) to her, played his two-piano concerto in E flat, K.365, with her, and wrote the two-piano sonata in D, K.448 (375a) specifically to play with her. The sonata, composed in November 1781, is one of Mozart's liveliest and most brilliant creations, artfully playing off the two piano parts in dialogue with one another, like a comic opera composed for two keyboards.

After composing his violin concerto, **Stravinsky** created a work for violin and piano, to be performed on his tours in cities where an orchestra was not available. Similarly, after composing two works for piano and orchestra—the 1924 Concerto for piano and winds and the 1929 Capriccio—he wanted to write a concerto-like work in which the piano would be paired with another piano, thus doing away with the orchestra entirely. He thus conceived the Concerto for two pianos as a vehicle for himself and his son Soulima. He wrote the first movement in the autumn of 1931, but the rest was delayed because Stravinsky found it hard to "try out" the work properly, as he had done with all his earlier compositions, with two pianists playing on a single keyboard (apparently he found it difficult to judge the effect and the balance properly if he was at one piano and Soulima at another). So he ordered a special double piano from the Pleyel company—a single box containing the inner workings of two pianos, with a keyboard at each end. Using this device, he completed the concerto in 1934 and 1935, "test-hearing it measure by measure with my son Soulima at the other keyboard."

The Concerto is one of Stravinsky's richest purely instrumental works in grandeur, detail, and serious tone; the composer confessed in 1963 that it was perhaps his favorite among his purely instrumental compositions. The two pianos are roughly equivalent in importance and they lack, of course, the difference in sonority that a piano-and-orchestra combination would provide, so that the result is something like a cross between a concerto and a super-sonata. The first movement is energetically athletic almost throughout, while the ornate lyricism of the Notturno acts as a perfect foil. The Prelude and Fugue was originally placed third, providing the theme for the variations in the fourth movement, but Stravinsky decided that the fugue would make a more suitable conclusion to the whole, so the variations manipulate a theme that is only implicit in four strikingly diverse sections. The fugue, tense and driving, with a steady background flow of sextuplets, brings the theme to the fore.

—Steven Ledbetter

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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director
Sir Colin Davis, Principal Guest Conductor
Joseph Silverstein, Assistant Conductor

Friday, 10 July at 9

CHRISTOPH ESCHENBACH conducting

MOZART — *Eine kleine Nachtmusik,* K.525
- Allegro
- Romance: Andante
- Menuetto: Allegretto
- Rondó: Allegro

VIOTTI — Violin Concerto No. 22 in A minor
- Moderato
- Adagio
- Agitato assai

JOSEPH SILVERSTEIN

INTERMISSION

TCHAIKOVSKY — Serenade in C for Strings, Opus 48
- Pezzo in forma di Sonatina: Andante non troppo—Allegro moderato
- Valse: Moderato, tempo di valse
- Elegia: Larghetto elegiaco
- Finale, Tema Russo: Andante—Allegro con spirito

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Baldwin piano

NOTES

Wolfgang Amadè Mozart
Serenade in G, K.525, *Eine kleine Nachtmusik*

Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He entered Eine kleine Nachtmusik *into his catalogue on 10 August 1787, but we know nothing about its early performance history.*

The title, for us, is so specific, so redolent, so laden with an atmosphere of candlelight, Tokay, and delicate erotic intrigue. Alas for illusion. To Mozart, *"Nachtmusik"*—night music—was simply a common and potentially lucrative musical genre, the one more familiar to us as "Serenade," something for the evening. Mozart generally preferred the Italianate designation, but he did call the great and unsmiling wind serenade in C minor of 1782, K.384a(388), *Nacht Musique.* (The earlier D major serenade, K.239, is called *Serenata notturna,* but the notation is in the hand of the composer's father.) By 1787, Mozart kept a regular catalogue of his works, and the entry for 10 August 1787 reads: *"Eine kleine Nacht Musick,* bestehend in einem Allegro, Menuett und Trio,—Romance, Menuett und Trio, und Finale." And here we have a mystery: the first minuet with its Trio is missing, the page on which it was written removed from the manuscript. When? By whom? Why? Is the minuet circulating in some other context, an undetected fugitive? We don't know. Alfred Einstein harbored a notion that the minuet from the partially spurious piano sonata in G, K.App.C.25.05(App.136), might be the missing minuet, that it could easily be (re)scored for strings and placed between the first two movements of *Eine kleine Nachtmusik,* but I don't know that anyone ever pursued his suggestion. Serenades normally had two minuets, but for us the experience of the four-movement symphony is so central that we cannot, except in the most self-conscious way, make ourselves hear *Eine kleine Nachtmusik* as stunted or in any sense "wrong." (And the two wind octet serenades in E flat and C minor, K.375 and 384a[388], are, after all, four-movement pieces, too.) But *klein* this *Nachtmusik* is, not only because it has fewer movements than many serenades, but because Mozart has made the movements themselves singularly "classical" and compact.

It was his last Serenade and his only one for strings alone.* He interrupted work on *Don Giovanni* in order to write *Eine kleine Nachtmusik.* It comes near the end of an amazing four-year period in which he wrote most of his piano concertos, the *Prague* Symphony, five each of quartets and quintets, both piano quartets, three trios and five sonatas, the Rondo in A minor for piano, his most important songs, and three operas, *Figaro, Don Giovanni,* and *Der Schauspieldirektor (The Impresario).* "Among other things," one must of course add, and that is not yet taking into account his exceedingly active life as performer and teacher. Among the other

*One hears it occasionally played by string quintet, but Mozart's designation of plural *"bassi"* tells us that he intended an orchestral complement.

things is *A Musical Joke*, K.522, and Einstein suggests—on no evidence, but with penetrating psychological insight—that Mozart wrote *Eine kleine Nachtmusik*, as clean and elegant a piece as he knew how to make and as ever he did make, as a necessary antidote to those deliciously invented clumsinesses and wrong notes. Or was there a commission, some other sort of external occasion? Again, we don't know. And we have then the paradox that this most popular, familiar, unclouded work of Mozart's, so finished and fine, is encircled by unanswered questions.

—Michael Steinberg

Michael Steinberg, now Artistic Adviser of the San Francisco Symphony, was the Boston Symphony's Director of Publications from 1976 to 1979.

Giovanni Battista Viotti
Violin Concerto No. 22 in A minor

Giovanni Battista Viotti was born in Fontanetto da Po, near Turin, on 12 May 1755 and died in London on 3 March 1824. The Violin Concerto No. 22, which was first performed in the Hanover Square Rooms, London, on 14 February 1793, calls for an orchestra of one flute, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, and strings.

Although Viotti's life was a long one, his career as an active musician was cut short by revolution, war, and politics. As a young man of twenty-six, the last great master of the classical Italian school of violin playing, Viotti arrived in Paris and achieved immediate success, becoming at once the foremost violinist in France. He quickly obtained positions of great influence under the aegis of the highest aristocracy, including Marie Antoinette. Later he established an opera house and became a vigorous artistic administrator. The French Revolution made his situation a dangerous one, and in July 1792 he fled to London, where he made a successful debut the following February, one week before playing the first performance of the present concerto. After that he remained a featured violinist in Salomon's concerts (at which most of Haydn's late symphonies were first performed) and became musical director of the new series of Opera Concerts. He played an important role in British musical life until 1798, when, suspected (unjustly, it appears) of Jacobin activities, he was forced to leave England for a time. The remainder of his life was largely a series of financial reverses and difficulties both in England and France, whether in the wine business or at the Paris Opéra (of which he served briefly as director). He rarely appeared in public as a violinist in these last decades, though friends who heard him privately reported that his playing had lost none of its power, and he is regarded still as the founder of the nineteenth-century French school of violin playing through a lineage of gifted pupils. He persuaded the French of the beauty of Stradivari's violins and may have assisted Tourte in the development of the modern violin bow. The principles of Viotti's violin technique were summarized by the *Allgemeine musikalische Zeitung* in 1811: "A large, strong, full tone is the first; the combination of this with a powerful, penetrating, singing legato is the

second; as the third, variety, charm, shadow and light must be brought into play through the greatest diversity of bowing."

The last ten of Viotti's twenty-nine violin concertos (composed during his London years) show a varied accompaniment and richer texture that may have been influenced by contact with Haydn's late symphonies. In his own day Viotti was admired by Mozart and had a demonstrable influence on Beethoven, but even though his concertos contain some elements of early romanticism, they were soon dropped from the repertory by performers who sought more flamboyance and virtuosity in their concertos. The revival of Viotti's reputation came late in the nineteenth century with performances of the Concerto No. 22 by Joseph Joachim, and since that day this concerto has been far and away the most popular of Viotti's works. One musician who was especially fond of it was Joachim's friend Johannes Brahms, who went so far as to smuggle a reminiscence into his own Double Concerto in the same key, and who wrote to Clara Schumann in June 1878: "Viotti's A-minor Concerto is my special delight, and I believe Joachim has chosen it just for my sake! It is a marvellous piece, showing a remarkable freedom of invention; it sounds as though he is improvising, and yet everything is masterfully conceived and worked out." He went on to add that modern composers (like himself) only managed to achieve fame because audiences failed to appreciate the value of the Mozart concertos and Viotti's A minor. "If people only had an inkling that they get from us drop by drop what they could drink to their hearts' content there!"

—Steven Ledbetter

Pyotr Il'yich Tchaikovsky
Serenade in C for Strings, Opus 48

Pyotr Il'yich Tchaikovsky was born in Votkinsk, Vyatka province, on 25 April (old style) or 7 May (new style) 1840 and died in St. Petersburg on 6 (18) November 1893. The Serenade for strings was composed between 21 September and 4 November 1880 and received its first performance in St. Petersburg on 30 October 1881. The composer noted on the score that he perferred to have as large an ensemble of orchestral strings as possible for the performance of the work.

Tchaikovsky spent most of the year 1880 in the country, part of the time installed at Simaki, a small house on one of the estates of his patroness, Nadezhda von Meck, where, as always, he carefully avoided personal contact with the woman whom he addressed as "Dearest Friend" in a long and intensely personal series of letters covering the years of her support. He was supposed to write a piece of music for the twenty-fifth anniversary of Tsar Alexander II's accession to the throne, inasmuch as the government hoped to generate a little enthusiasm for the ruler, who had recently been the object of some assassination attempts. The original plan was to have a series of staged tableaux accompanied by music, each scene to be set by a different composer, chosen by lot. Tchaikovsky, to his chagrin, drew as his subject "Montenegrin villagers receiving news of Russia's declaration of war on Turkey."

It is not surprising that he felt unable to do anything with such a topic, and his creative inertia was expressed in a variety of activities to help him avoid composing: revising earlier works, proofreading scores, making fair copies of recently composed songs, and renewing his study of English in hopes of eventually being able to read his favorite English authors, Dickens, Thackeray, and Shakespeare. Finally, while living at Kamenka, the home of his sister and her family (and long one of Tchaikovsky's favorite retreats), he began work on a composition for the Silver Jubilee Exposition, an overture dealing with Napoleon's invasion of Russia in 1812. At the same time, and purely for his own satisfaction, he wrote a Serenade for string orchestra, a late nineteenth-century equivalent of the Classical divertimento. The Serenade was completed on 4 November and the *1812* Overture followed it two weeks later. Tchaikovsky summed up his own feelings about the autumn's harvest of music in a blunt comparison:

> The Overture will be very loud, noisy, but I wrote it without any warm feelings of love and so it will probably be of no artistic worth. But the serenade, on the contrary, I wrote from inner compulsion. This is a piece from the heart and so, I venture to say, it does not lack artistic worth.

Both works have long been among the popular favorites of Tchaikovsky's output—the *1812* Overture with all its glorious bombast, and the Serenade for Strings with its freshness and charm, its brilliant string writing, its graceful waltz of a character that Tchaikovsky made entirely his own, its richly expressive elegy, and its lively finale based on one of those Russian folk tunes that reiterates over and over a simple melodic gesture, allowing the composer to deploy his substantial skills as an arranger to ring the changes on the obstinate little fragment of tune as it gets ever livelier.

—S.L.

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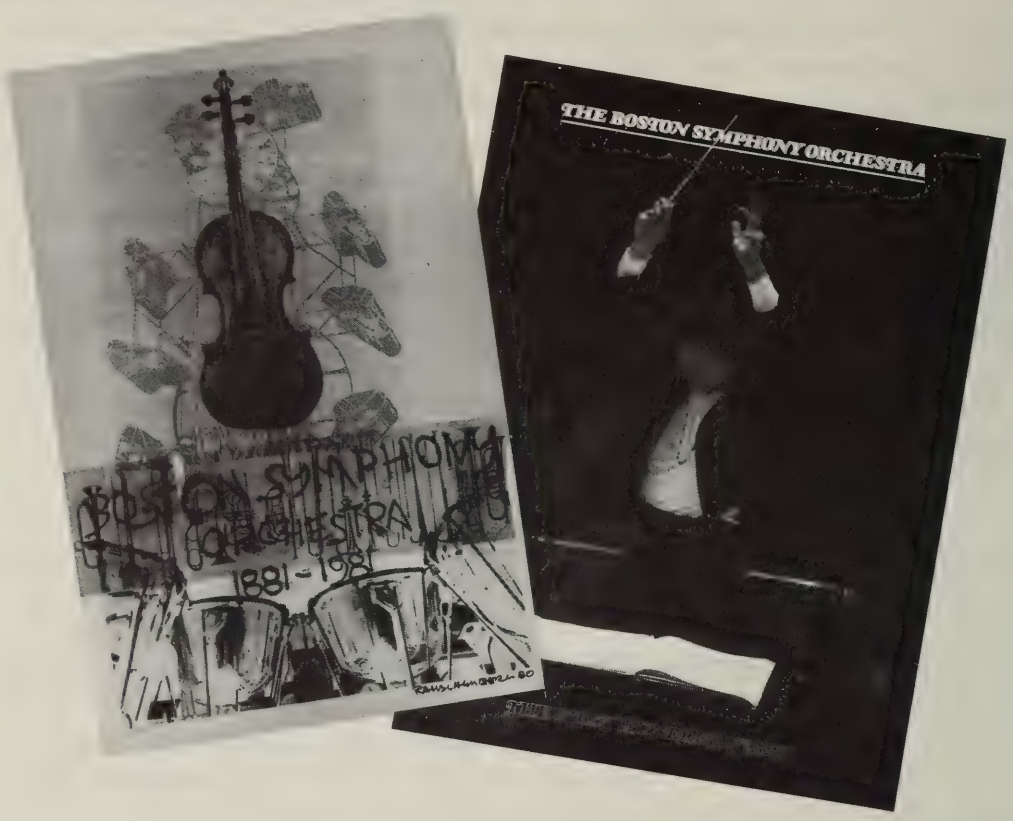
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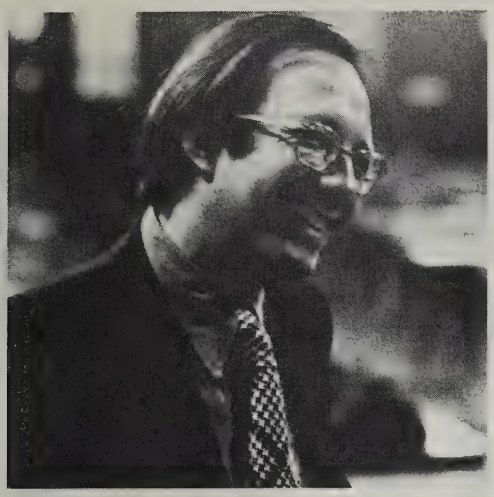
The Glass House on the Tanglewood Grounds offers two mementos of the BSO's hundredth-anniversary season: the souvenir poster specially created by American artist Robert Rauschenberg to honor the BSO's centennial, and the souvenir booklet, "The First Hundred Years," which offers a wonderful assortment of photographs, many in full color, and essays on the orchestra and various aspects of its history by writers including Aaron Copland-biographer Vivian Perlis; architecture critic Paul Goldberger; the former senior music critic of the New York Times, Harold Schoenberg; Michael Steinberg, and Steven Ledbetter. The essays include, among others, a survey of the BSO's first century, a profile of Music Director Seiji Ozawa, an appreciation of Symphony Hall, a recollection of the orchestra's triumphant tour of China, and a reminiscence of Aaron Copland's long-standing association with the BSO.

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Gilbert Kalish

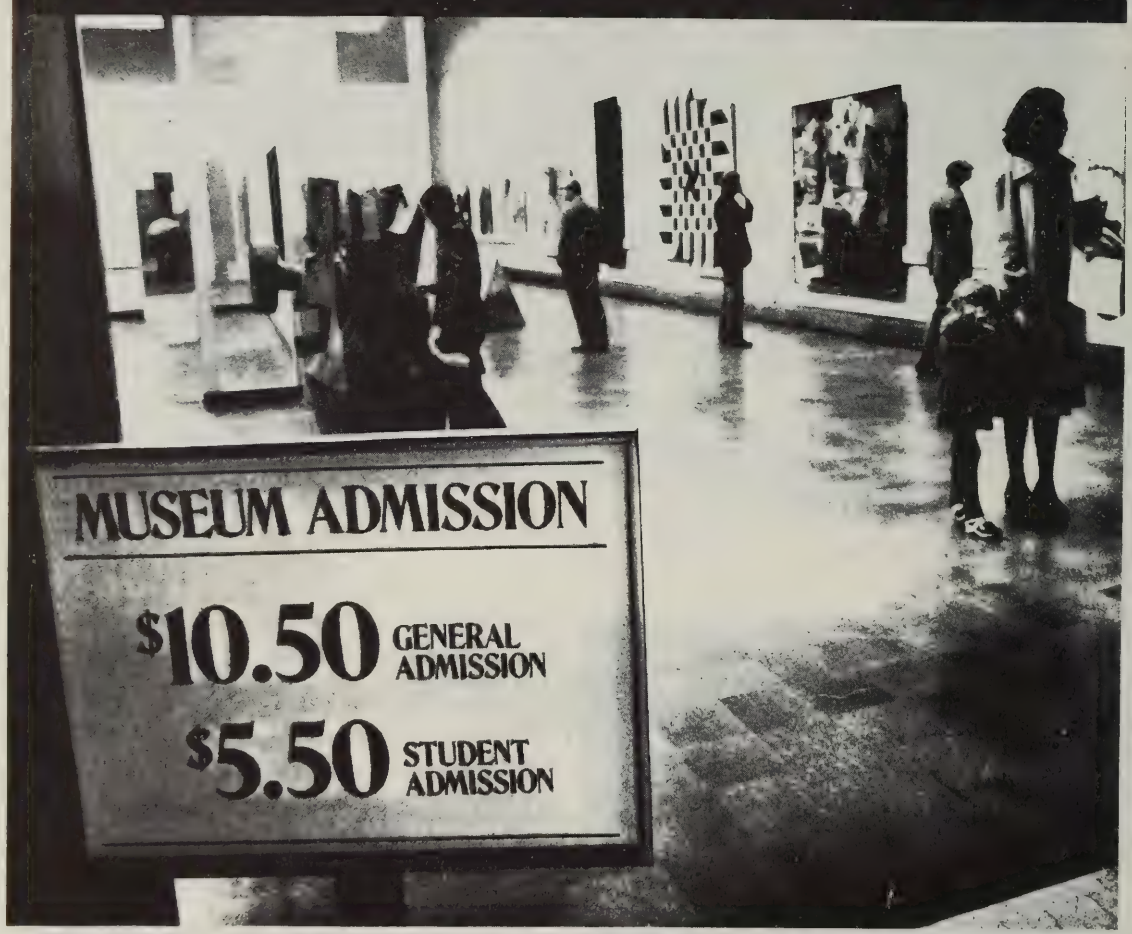
Born in 1935, Gilbert Kalish did his undergraduate work at Columbia College and studied piano with Leonard Shure, Isabella Vengerova, and Julius Hereford. He appears regularly with the Boston Symphony Chamber Players, with whom he has toured Europe and the United States, and he has been heard as soloist with the Boston Symphony Orchestra and the Buffalo Philharmonic. Noted for his performances of twentieth-century repertory, Mr. Kalish has long been the pianist of the Contemporary Chamber Ensemble, and he has played concertos of Berg, Carter, Messiaen, and Stravinsky. He has performed as soloist in the United States, Europe, Australia, and New Zealand, and he may be heard on recordings for Columbia, CRI, Desto, Folkways, and Nonesuch; his recordings for the latter company include several volumes of Haydn piano sonatas and Charles Ives's *Concord* Sonata. Mr. Kalish is an artist-in-residence at the State University of New York at Stony Brook and Head of Keyboard Activities at Tanglewood's Berkshire Music Center.



Jules Eskin

Born in Philadelphia, Jules Eskin came to the Boston Symphony Orchestra in 1964 after three years as principal cellist with the Cleveland Orchestra under George Szell. His father, an amateur cellist, gave him his first lessons, and at age sixteen he joined the Dallas Symphony. He studied in Dallas with Janos Starker and later with Gregor Piatigorsky and Leonard Rose at the Curtis Institute. A 1954 Naumburg Foundation award-winner, he has participated in the Marlboro Music Festival, played with the Casals Festival Orchestra in Puerto Rico, and toured Europe in recital. Mr. Eskin is a member of the Boston Symphony Chamber Players and is on the faculties of the Berkshire Music Center and the New England Conservatory of Music. Mr. Eskin has been soloist with the Boston Symphony Orchestra on many occasions, including performances of the Brahms Double Concerto and the Haydn C major cello concerto at Tanglewood last summer and Ernest Bloch's *Schelomo* this past season in Symphony Hall.

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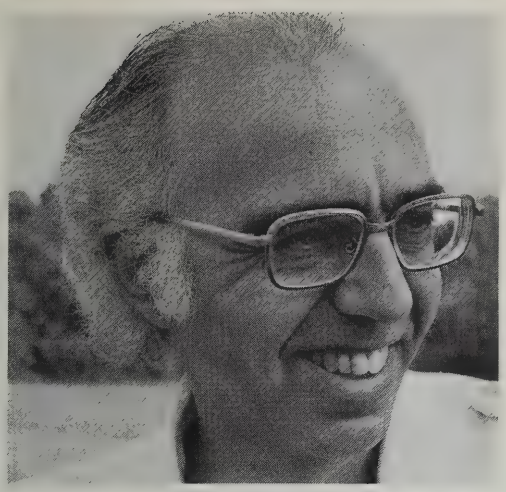
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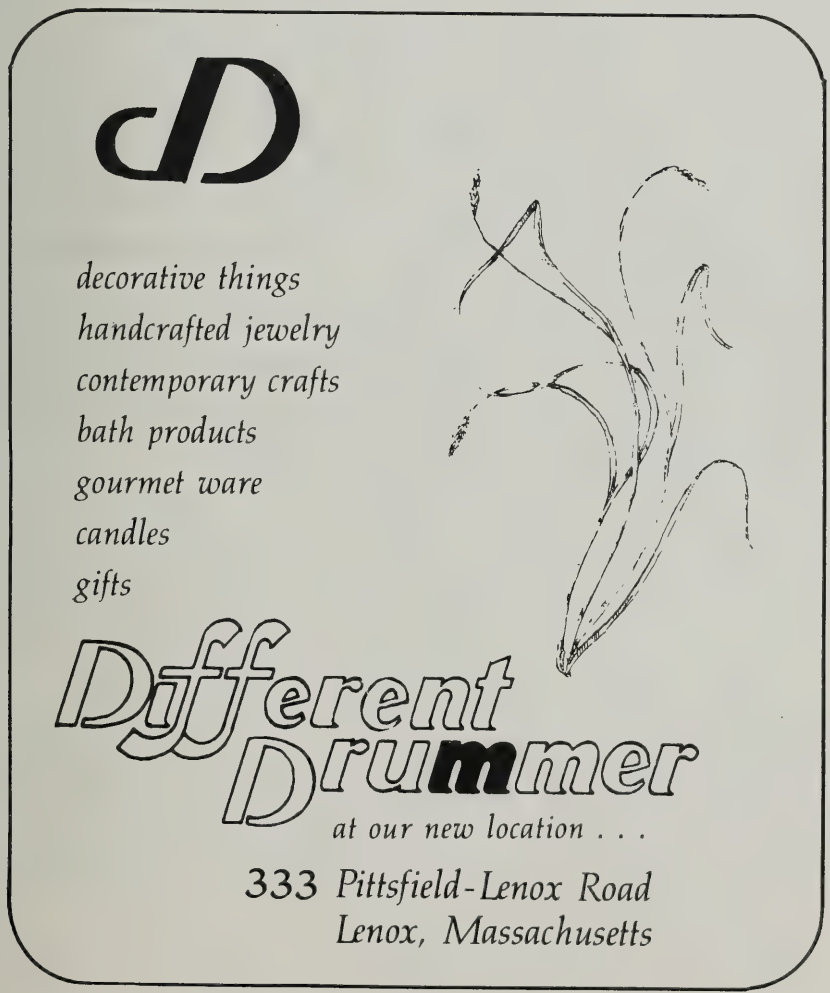
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Yehudi Wyner

Composer, conductor, pianist, and harpsichordist Yehudi Wyner teaches composition and coaches vocal and chamber music at the Berkshire Music Center. Until 1978 he taught composition and chamber music at Yale University, where from 1969 to 1973 he was chairman of the composition faculty, and he is now Dean of Music at the State University of New York at Purchase. Mr. Wyner performed, toured, and recorded for many years as a keyboard artist with the Bach Aria Group, and from 1968 until 1978 he was music director of the New Haven Opera Theater. His *Intermedio,* a lyric ballet for soprano and strings, was performed at Tanglewood's 1977 Festival of Contemporary Music, and its recording on CRI was a Grammy nominee. Mr. Wyner has received numerous fellowships, as well as commissions from the Fromm, Ford, and Koussevitzky foundations, the University of Michigan, Yale University, and the National Endowment for the Arts. He appears frequently in performance with his wife, soprano Susan Davenny Wyner.





Christoph Eschenbach

Pianist Christoph Eschenbach has won acclaim for recital performances as well as for his appearances with orchestra. He has been heard with the orchestras of Berlin, Amsterdam, London, Philadelphia, New York, Cleveland, Boston, Chicago, San Francisco, and Toronto; at the music festivals of Salzburg, Bonn, Vienna, Aix-en-Provence, Tanglewood, and the Mostly Mozart Festival at Lincoln Center; and he is a favorite of such conductors as Claudio Abbado, Pierre Boulez, Eugen Jochum, Herbert von Karajan, Seiji Ozawa, and Wolfgang Sawallisch. He is also an accomplished conductor and has led, among others, the London Philharmonic and London Symphony Orchestra, the NDR Symphony of Hamburg, the Vienna Symphony, and, in America, the orchestras of Boston, Chicago, Cleveland, Los Angeles, and New York.

Born in Breslau, Germany, in 1940, Mr. Eschenbach began piano lessons with his mother and later studied with Eliza Hansen in Hamburg. A winner of the Steinway Young Pianists Award in 1951 and 1952, of the 1959 Deutscher Hochschulen Competition, and the 1962 Munich International Music Competition, he so impressed the judges of the Clara Haskil Competition that they made their initial first-prize presentation to him in 1965. A graduate with highest honors from the Hamburg Academy of Music, Mr. Eschenbach came to America in 1969 for appearances with George Szell and the Cleveland Orchestra, Erich Leinsdorf and the Boston Symphony, for recitals in twelve major cities, and, a highlight of the tour, to perform Henze's Second Piano Concerto, composed in his honor, with the Chicago Symphony conducted by the composer. He has recorded Beethoven's *Emperor* Concerto with Seiji Ozawa and the Boston Symphony, and, prior to this weekend, his most recent appearance with the orchestra was as conductor and pianist for an all-Mozart program at Tanglewood last summer.



Joseph Silverstein

Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of twenty-three, became concert-master in 1962, and was named assistant conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award. Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Geneva, Jerusalem, and Brussels. He appears regularly as soloist with the Boston Symphony, and he conducts the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England, as well as a fourteen-concert European tour in May of 1980 and their recent fifteen-city American tour. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish, and his recording of the Grieg violin sonatas with pianist Harriet Shirvan is available from Sound Environment Recording Corporation.
Mr. Silverstein is chairman of the faculty of the Berkshire Music Center at Tanglewood and adjunct professor of music at Boston University. In the fall of 1976 he led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he was interim music director of the Toledo Symphony. Mr. Silverstein is also music director of the Worcester Symphony, and he has recently been named principal guest conductor of the Baltimore Symphony Orchestra.





BSO NEWS NOTES

Centennial News

On 22 October 1981 the Boston Symphony Orchestra celebrates its one hundredth birthday, and two very special events will mark the occasion that week. Sunday, 18 October is the date for a gala concert and dinner dance: Seiji Ozawa will lead the orchestra in an unprecedented program featuring world-renowned guest artists Itzhak Perlman, Leontyne Price, Mstislav Rostropovich, Rudolf Serkin, and Isaac Stern, all of whom will be guests of honor at the dinner dance to follow at the Park Plaza Hotel in Boston. And on 22 October, the actual birthday, Seiji Ozawa will lead the Boston Symphony in a free outdoor performance of Beethoven's Ninth Symphony on the Boston Common, with soloists Faye Robinson, Katherine Ciesinski, Dennis Bailey, and John Cheek, as well as John Oliver's Tanglewood Festival Chorus.

The following week, Mr. Ozawa and the orchestra begin a three-week, eleven-concert international tour taking them to Osaka, Nagoya, and Tokyo in Japan, then to Paris, Frankfurt, Berlin, Vienna, and London. This continues the orchestra's centennial tour activities which began in March with a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years.

The orchestra's 1980-81 hundredth-anniversary season has been marked by other observances as well. Two of the twelve works commissioned by the Boston Symphony Orchestra for its centennial—Leonard Bernstein's Divertimento for Orchestra and Peter Maxwell Davies's Symphony No. 2—have already been performed, and John Corigliano's *Promenade* Overture written for the Boston Pops will have its premiere in Symphony Hall this month. A poster to commemorate the orchestra's one hundredth birthday was specially commissioned from Robert Rauschenberg, one of America's most prominent artists; this strikingly colorful montage is available in two forms, a special limited edition of 300 signed and numbered lithographs available through the BSO Friends' Office, or as a printed poster available at the Glass House on the Tanglewood grounds. Also available at the Glass House is a special souvenir booklet, "The First Hundred Years," printed in conjunction with a centennial exhibit mounted in Symphony Hall last February and offering a wonderful assortment of photographs along with essays on various aspects of the Boston Symphony Orchestra's activities and history.

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Richard Burgin
(1892-1981)



The mere recital of statistics, such as the fact that Richard Burgin played in the Boston Symphony as its concertmaster for forty-two years and as assistant conductor for thirty-five of those years, does not begin to elucidate his importance to the orchestra, to the city of Boston, and to the whole musical world. As a violinist he was one of the last of that extraordinary school of musicians who studied with Leopold Auer at the turn of the century, possessing both a brilliant technique and a penetrating musical mind that kept him alert to the newest musical developments throughout his life. As the BSO's concertmaster, he served longer than any other in the history of the orchestra, acting as mediator between the orchestra and the mercurial, autocratic music director Serge Koussevitzky during the latter's quarter-century tenure in that position. He had already served under Pierre Monteux and continued to do so throughout the period of Charles Munch. To the other members of the orchestra he was a mentor, a father figure, a calming influence during difficult periods, and a warm, generous, and humorous man. As assistant conductor under Koussevitzky, he chose programs that filled in some of the gaps that inevitably occur no matter how broadly a conductor's tastes range.

Koussevitzky was noted for the number of works he premiered, but it should be remembered that Burgin was active in promoting new and unfamiliar music as well, including his persistent championing of the Mahler symphonies.

As a teacher, he not only trained talented young violinists but was also willing to work with amateurs too, coaching middle-aged string quartets with all the seriousness and depth of musical perception that he would give to an ensemble preparing to perform in the capitals of the world. He was an essential part of the Berkshire Music Center from its foundation, and for more than two decades a wise and patient guiding spirit. Even after his retirement from the BSO in 1962 (when he was seventy years old) he maintained his active role in performance and education. Until very recently he played with the Boston Opera Company (including performances of Sir Michael Tippett's most recent opera, *The Ice Break*). He continued his active teaching in Florida until suffering a crippling stroke at the beginning of this year. From early childhood to the end of his eighty-nine years, Richard Burgin's life was marked by those qualities of warmth, humor, curiosity, imagination, generosity, and kindness that stand as hallmarks of a cultured, civilized man, an unforgettable figure who will always remain one of the giants in the history of the Boston Symphony Orchestra.

As a lasting memorial tribute to Richard Burgin's many contributions to the Boston Symphony Orchestra and the Berkshire Music Center, the Richard Burgin Fellowship has been established to assist talented young musicians to attend the Berkshire Music Center. Contributions to the fellowship are invited; checks may be made out to "Richard Burgin Fellowship" and sent to the BSO Development Office, Symphony Hall, Boston 02115.



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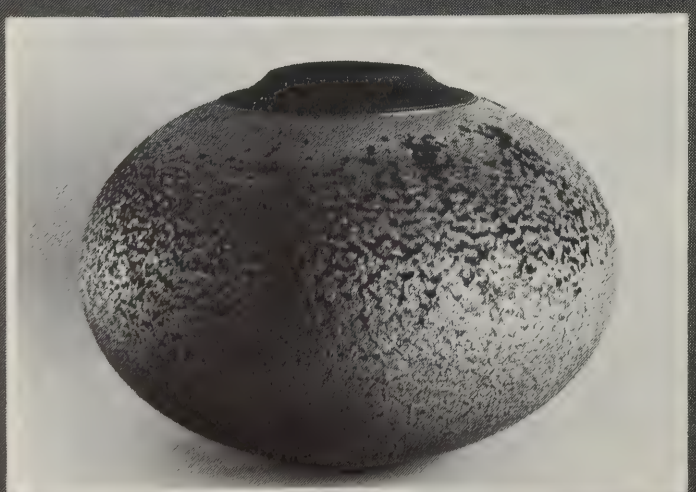
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Sir Colin Davis, Principal Guest Conductor
Joseph Silverstein, Assistant Conductor

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SEIJI OZAWA conducting

In memory of Richard Burgin

VERDI — Requiem Mass for four solo voices, chorus, and orchestra, in memory of Alessandro Manzoni

Requiem and Kyrie
Dies irae
Dies irae
Tuba mirum
Mors stupebit
Liber scriptus
Quid sum miser
Rex tremendae
Recordare
Ingemisco
Confutatis
Lacrimosa

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Sanctus
Agnus Dei
Lux aeterna
Libera me

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NOTES

Giuseppe Verdi
Requiem Mass for four solo voices, chorus, and orchestra, in memory of Alessandro Manzoni

Giuseppe Verdi was born in Le Roncole, near Busseto in the Duchy of Parma, on 10 October 1813 and died in Milan on 27 January 1901. He composed the bulk of the Requiem in 1874. The score calls for soprano, alto, tenor, and bass soloists, mixed chorus, two flutes and piccolo, two oboes, two clarinets, four bassoons, four horns, four trumpets, four more trumpets offstage, three trombones, tuba (replacing the obsolete ophicleide), timpani, bass drum, and strings.

Few Americans know the name Alessandro Manzoni, and fewer still are familiar with his great historical novel, *I promessi sposi (The Betrothed).* To music lovers the name rings a bell only as the dedicatee of Verdi's "Manzoni Requiem." But to Italians, Manzoni is one of the great central figures of their literary culture; indeed, until very recently (and perhaps even today) it was impossible to obtain admission to an Italian university without passing an examination that included essay questions on two required topics: Dante's *Divine Comedy* and Manzoni's novel. In Milan, the novelist's home town, a popular epigram reflected the local view of the two major features of the city:

Un tempio ed un uomo,
Manzoni ed il Duomo.
(A temple and a man,
Manzoni and the cathedral.)

And to Giuseppe Verdi, Manzoni was a personal hero. As early as 1840 he set Manzoni's Ode *Il cinque maggio (The Fifth of May),* a poetic treatment of Napoleon's death, and some choruses from Manzoni's poetic tragedies, though he never published them. By this time he also knew the novel, Manzoni's major work, which had appeared in 1827, though its definitive revision was not published until 1842.* Verdi admired Manzoni both as an artist and as a man. The novelist's morbid shyness was interpreted by the composer as a dislike of personal publicity and self-promotion, qualities of which Verdi himself totally approved. But Verdi respected Manzoni's

*Manzoni's work is a vast historical novel on the grand scale, set in Milan and surrounding regions in the seventeenth century. Inspired in its architecture by the historical novels of Walter Scott, it easily surpasses any of them in scope, individual characterization, feeling for the forces of history, and beauty of language. Indeed, it is the last point as much as any of the others that endeared the novel to nineteenth-century Italians, for Manzoni successfully created a beautiful, flexible, direct Italian (or, rather, Tuscan) prose that showed the way out of the bizarre Baroque adornments and decorations of so much earlier writing in the vernacular and helped to unify the country linguistically just as it was about to be unified politically. Of course, readers lacking Italian will not be able to appreciate this aspect of the novel directly, but it is worth reading nonetheless for all of its other fine qualities. It is available in paperback in a brilliant English translation by Archibald Colquhoun. To Italians, Manzoni's one novel is the equivalent of our Scott, Thackeray, and Dickens rolled into a single book.

privacy as much as he wished his own to be respected, and though he and Manzoni had a close friend in common, the Countess Clarina Maffei, he never dared ask for an introduction, even after his wife, Giuseppina Strepponi, had met Manzoni through the good offices of the Countess while on a visit to Milan and had carried away with her a photograph of the great man inscribed "To Giuseppe Verdi, a glory of Italy, from a decrepit Lombard writer." Verdi framed the photo and hung it in his bedroom, and then, unable to thank Manzoni directly, asked the Countess to tender his gratitude, enclosing a photograph of himself with the inscription, "I esteem and admire you as much as one can esteem and admire anyone on this earth, both as a man and a true honor of our country so continually troubled. You are a saint, Don Alessandro!"

Finally, in the spring of 1868, Verdi visited Milan for the first time in twenty years and through the mediation of the Countess had his one and only visit with his idol. He wrote to her afterwards to express his thanks, asking rhetorically:

> What can I say of Manzoni? How to describe the extraordinary, indefinable sensation the presence of that saint, as you call him, produced in me. I would have gone down on my knee before him if we were allowed to worship men. They say it is wrong to do so and so it may be; although we raise up on altars many that have neither the talent nor the virtue of Manzoni and indeed are rascals.



In making his visit to Manzoni, Verdi had now met both of the two men that he considered to be Italy's greatest cultural glory—the other being Rossini, whom he had known in Paris.

This connection in Verdi's mind is an important one for the history of the Manzoni Requiem. Rossini died in Paris on 13 November 1868, and Verdi's sense of loss for Italy's cultural life was keen. He noted bitterly in a letter to Countess Maffei that when "the other" glory of Italy (Manzoni) was also no more, all that would remain would be politicians and humiliating defeats in battle. He conceived at once a plan to honor the memory of Rossini by inviting the leading Italian composers to contribute to a special Requiem Mass to be performed just once, on the first anniversary of the composer's death, in Bologna, Rossini's "musical home," after which the score would be sealed up in the archives, to be brought out only at some future time as an occasional tribute. No one would be paid either for the composition or the performance. At first the idea was received enthusiastically. The sections of the Requiem were assigned to composers drawn by lot (though Verdi was diplomatically assigned the closing section, the *Libera me*). It is perhaps worth noting that not one of the other composers, famous though they were in their own day, is remembered now—Buzzolla, Bazzini, Pedrotti, Cagnoni, F. Ricci, Nini, Coccia, Gaspari, Platania, Petrella, and Mabellini. Verdi had his portion of the score ready in good time, but the scheduled performance never came off owing to difficulties in arranging for performers—especially a chorus—at the right time and place. Finally the whole affair was given up as a public fiasco, and each composer received his section of the score back.

Nearly four years after the contretemps of the "Rossini Requiem," on 22 May 1873, Alessandro Manzoni died at the age of eighty-nine. The next day Verdi wrote to his publisher Giulio Ricordi:

> I am profoundly saddened by the death of our Great Man! But I shall not come to Milan, for I would not have the heart to attend his funeral. I will come soon to visit his grave, alone and unseen, and perhaps (after further reflection, after having weighed my strength) to propose something to honor his memory.
>
> Keep this secret and do not say a word about my coming, for it is so painful to hear the newspapers speak of me, and to make me say and do what I do not say and do.

Verdi had learned from the earlier incident not to begin with a public announcement and not to rely any more than absolutely necessary on the good will of others. This time he wrote on 3 June to Ricordi:

> I would also like to demonstrate what affection and veneration I bore and bear that Great Man who is no more, and whom Milan has so worthily honored. I would like to compose a *Mass for the dead* to be performed next year for the anniversary of his death. The *Mass* would have rather vast dimensions, and besides a big orchestra and a big Chorus, it would also require (I cannot be specific now) four or five principal singers.
>
> Do you think the City [of Milan] would assume the expense of the performance? The copying of the music I would have done at my expense, and I myself would conduct the performance both at the rehearsals and in church. If you believe this possible speak of it to the Mayor; give me an answer as soon as you can, for you can consider this letter of mine as binding.

The response was enthusiastic, and Verdi set to work. After a visit to Milan, where he knelt by the recent grave, he went on to Paris for the summer and began work on the composition, continuing it in Busseto in the fall and in Genoa during the winter. On 28 February 1874 he wrote to Camille Du Locle, who had been his librettist for *Don Carlos* and had provided French translations for some of his other operas:

> I am working on my *Mass*, and it really is with great pleasure. I feel as if I had become a serious man, and am no longer the public's clown who with a great bass-drum . . . shouts: "Come on in, step right up, etc." You will understand that on hearing operas mentioned now, my conscience is scandalized and I quickly make the Sign of the Cross!! What do you have to say to that?

Verdi spared no pains to assure himself that the soloists, chorus, and orchestra were ready for the premiere, which took place in Milan's Church of St. Mark's on the anniversary of Manzoni's death and was repeated three times in La Scala in the following days. The soloists included Teresa Stolz and Maria Waldmann, who had been the original Aida and Amneris in the first Italian production of Verdi's most recent opera. The event was a success in every way, reflecting honor on Manzoni, Verdi, the performers, and the city of Milan. The only sour note came from complaints that Verdi had not composed ecclesiastical music, that he had, in fact, composed an operatic score to a Latin text. It is true enough that Verdi's music does not meet the normal requirements for the musical style and performing forces usually thought of as "church music," but after all, he did not write the work for ecclesiastical performances, but rather as a grand public tribute. Quite aside from the musical "inappropriateness" for church use is the fact that Verdi introduced a number of textual repetitions—especially of the *Dies irae* section—to function as a musical refrain; thus the significance of the changes is artistic rather than ecclesiastical.

It has become conventional to reiterate the *bon mot* that the Requiem is "Verdi's greatest opera," a phrase bearing implicitly the hint of criticism that it shouldn't be operatic at all, though why this should be so is never

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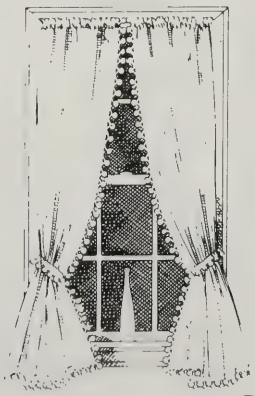
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made clear. Verdi's wife, Giuseppina Strepponi, brought her own good sense to bear in a defense of the score:

> I say that a man like Verdi must write like Verdi—that is, according to his own way of feeling and interpreting the text . . . The religious spirit and the way in which it finds expression must bear the imprint of its time and the individuality of its author.

Certainly many scenes in Verdi's operas had dealt with questions of life or death and the emotions that are aroused by these fundamental facts. Indeed, where could an opera composer hope to find a text that raises the ultimate questions with greater dramatic force than in Thomas of Celano's twelfth-century poem, *Dies irae,* the heart of the Requiem Mass? Most of the negative criticism of this dramatic treatment of the score arises from a review of sorts printed by Hans von Bülow after the first performance. I call it a review "of sorts" because von Bülow was in Milan to hear a performance of Glinka's *Life for the Czar,* which was a fiasco, and carefully avoided attending any of the four performances of Verdi's Requiem before penning these comments, written out of a combination of Germanic prejudice and ignorance:

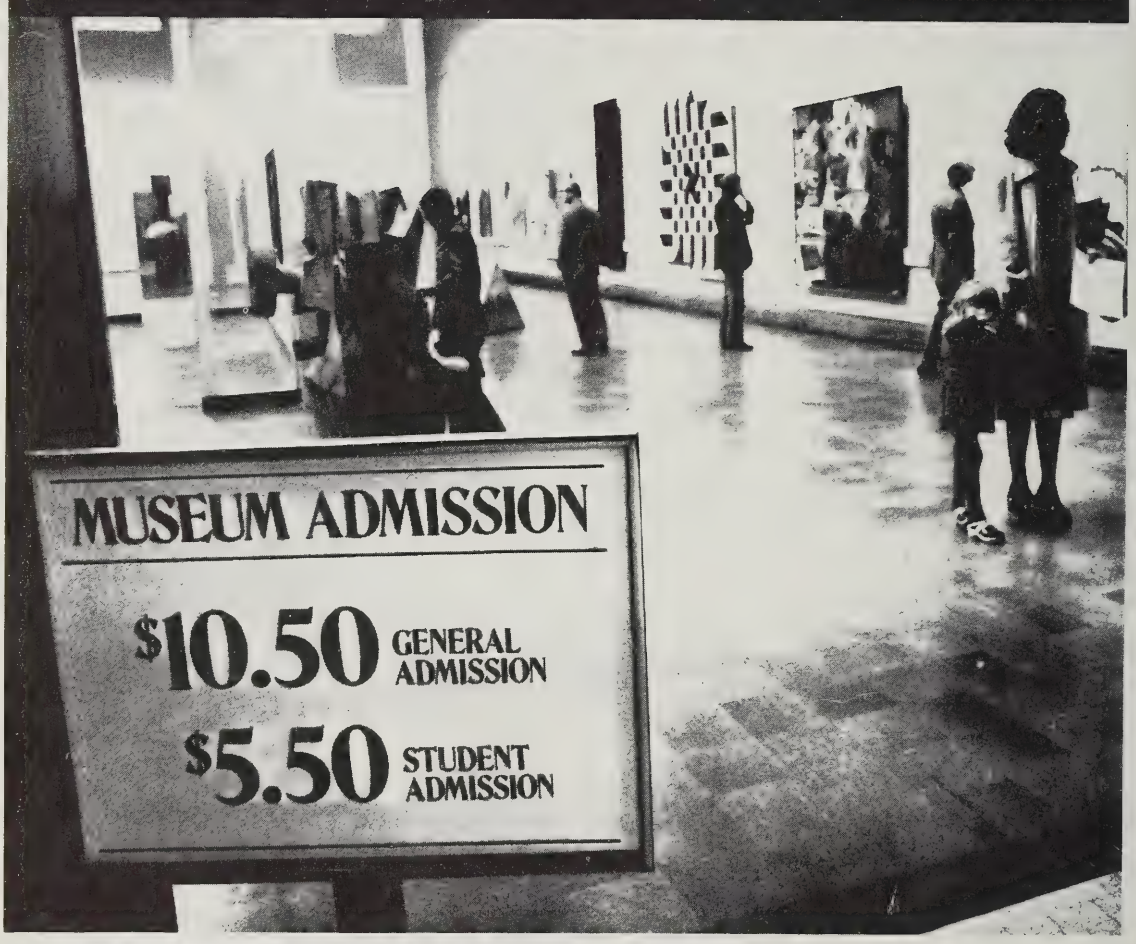
> With this work the all-powerful despoiler of Italian artistic taste—and ruler of the taste he has despoiled—presumably hopes to eliminate the last remains, irksome to his own ambition, of Rossini's immortality . . . For more than a quarter-century this Attila of the larynx has been exerting himself—with total success—to ensure that Rossini operas such as *Tell, Barbiere, Semiramide* and *Mosé* are simply no longer playable in Italy. His latest opera in ecclesiastical dress will, after the first token obeisance to the memory of the poet, be straightway exposed to secular enthusiasm at La Scala for three evenings, after which it will set off for Paris, with the soloists he has trained up himself, for its coronation in the aesthetic Rome of the Italians. Surreptitious glances at this newest manifestation of the composer of *Trovatore* and *Traviata* have not exactly whetted our appetite for this so-called "Festival" . . .

and so on, with increasingly bitter invective. The fuss was enough to convince another highly Teutonic musician to study the score himself, and when he did, Johannes Brahms commented, "Bülow has blundered, since this could be done only by a genius."

The Requiem quickly became so popular in Italy that Verdi had to ask his publisher to take steps to protect the integrity of the work by prohibiting performances in unauthorized arrangements. The composer himself undertook one revision before allowing the Requiem out of his hands: he rewrote the *Liber scriptus* entirely. It had originally been a four-part choral fugue and was recast as a mezzo-soprano solo, providing a much more striking dramatic contrast and a better connection with the sudden return of the *Dies irae* that follows directly.

Although he was composing a piece that would be performed outside of the theater, Verdi approached the text of the Requiem Mass exactly as he approached any operatic libretto he had ever set: with a careful reading and numerous re-readings to draw out the passages of the most powerful expressive quality, to find the *"parola scenica,"* the word or phrase that would unleash his dramatic imagination. This is particularly true of the sequence *Dies irae* and its many sub-sections, where an individual word or phrase sometimes becomes the hinge of an entire lengthy passage: the

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trumpets spreading their call throughout all the earth, the chilling and stupefying confrontation with death, pleas for grace, massive evocations of the heavenly king, alternating and intertwining with heartfelt prayer. Yes, the musical gestures *are* operatic throughout, but they capture something fundamental in the human reaction to death in the same overtly dramatic way as Medieval frescoes of the Dance of Death and of the Last Judgment which can be seen all over Italy. (Verdi made the acquaintance of Michelangelo's work when he visited Florence and found the Florentine master's masculine sculpture greatly to his taste; it would be tempting to connect the frightful vision of the *Dies irae* with Michelangelo's "Last Judgment" in the Sistine Chapel, but that gigantic fresco was not open for public viewing in those days, especially not to someone who, like Verdi, was connected with the government of the united Italy that had taken the temporal power away from the Papacy.)

There are connections to opera that are more than stylistic in this score, though we can hear recollections of the orchestration of *Aida,* Verdi's most recently finished opera, and the flexible and highly personal treatment of chromaticism is found in all of Verdi's late works. There is actually an operatic quotation in this score as well, though that fact was not known until very recently. When Verdi's *Don Carlos* reached its dress rehearsal at the Paris Opéra in March 1867, the five-act grand opera was discovered to be too long by a good quarter of an hour: performances *had* to end in time for patrons to catch the last trains to the suburbs. As a result Verdi was forced to cut some twenty minutes of prime music from the score. It was long believed that the music was totally lost, since the pages in question had been slit right out of the autograph score (and presumably destroyed). But in the last decade a great deal of new scholarly attention has come to *Don Carlos,* one result of which was Andrew Porter's discovery that the library of the Opéra still retained the original manuscript parts used on opening night and that in these parts the cuts were not physically removed: the pages involved were simply sewn together. It has therefore been possible to copy the parts into score and to reconstruct the lost scenes, which have now even made their way into performance (as in Sarah Caldwell's 1973 production). The biggest surprise to come out of this reconstruction occurred in an excised duet for Carlos and Philip which was strikingly familiar. In fact, Verdi, not willing to let a good piece go to waste, elaborated and refined that father-son duet from the opera and converted it into one of the most hauntingly beautiful passages of the Requiem, the *Lacrimosa.*

In sum, Verdi's Manzoni Requiem is more than a tribute to a great author; it encapsulates much of what is characteristic of the Italian spirit. It honors both of Verdi's cultural heroes, Manzoni in its dedication and origin, Rossini in motifs that recall the earlier composer's *Stabat mater.* And it reaffirms Verdi's steadfast belief that, to an Italian composer—especially in the time of Wagner's innovations—orchestral music may be important, but the significance of the voice, of the sung word, remains paramount.

—Steven Ledbetter

Requiem and Kyrie

Quartet and Chorus

Requiem aeternam dona eis,
Domine: et lux perpetua luceat eis.
Te decet hymnus Deus in
Sion: et tibi reddetur votum in
Jerusalem: exaudi orationem
meam; ad te omnis caro veniet.
Kyrie eleison:
Christe eleison:
Kyrie eleison.

Eternal rest grant them, O Lord;
and may light perpetual shine upon them.
A hymn, O God, becometh Thee
in Sion; and a vow shall be paid
to Thee in Jerusalem: O hear my
prayer; to Thee shall all flesh come.
Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Dies irae

Chorus

Dies irae, dies illa
Solvet saeclum in favilla,
Teste David cum Sibylla.

The day of wrath, that day will
dissolve the world in ash, as
David prophesied with the Sibyl.

Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus.

How great a terror there will be
when the Judge shall come who will
thresh out everything thoroughly.

Tuba mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante thronum.

The trumpet, scattering a wondrous
sound through the tombs of every land,
will gather all before the throne.

Bass

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Death and nature will stand
amazed when creation rises again
to answer to the Judge.

Mezzo-soprano and Chorus

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur,

A written book will be brought
forth which contains everything for
which the world shall be judged.

Judex ergo cum sedebit,
Quidquid latet, apparebit:
Nil inultum remanebit.

And so when the Judge takes his
seat whatever is hidden shall be
made manifest, nothing shall
remain unavenged.

Soprano, Mezzo-soprano, Tenor, and Chorus

Dies irae, dies illa
Solvet saeclum in favilla,
Teste David cum Sibylla.

The day of wrath, that day will
dissolve the world in ash, as
David prophesied with the Sibyl.

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
cum vix justus sit securus?

What shall I, wretch, say, whom
shall I ask to plead for me, when
scarcely the righteous shall be safe?

Solo Quartet and Chorus

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

King of dreadful majesty, who
freely saves the redeemed, save
me, O Fount of Pity.

Soprano and Mezzo-soprano

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.

Quaerens me, sedisti lassus,
Redemisti crucem passus:
Tantus labor non sit cassus.

Juste Judex ultionis,
Donum fac remissionis
Ante diem rationis.

Recall, merciful Jesus, that I was
the reason for Thy journey:
do not destroy me on that day.

Seeking me, Thou didst sit down
weary, Thou didst redeem me,
having endured the cross:
let not such great pains have been in vain.

Just Judge of vengeance,
give me the gift of redemption
before the day of reckoning.

Tenor

Ingemisco tanquam reus,
Culpa rubet vultus meus,
Supplicanti parce, Deus.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

Preces meae non sunt dignae;
Sed tu bonus fac benigne,
Ne perenni cremer igne.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

I groan as one guilty,
my face blushes with guilt;
spare the suppliant, O God.

Thou who didst absolve Mary
(Magdalen), and hear the prayer of
the thief, hast given hope to me too.

My prayers are not worthy, but
Thou, O good one, show mercy,
lest I burn in everlasting fire.

Give me a place among the sheep,
and separate me from the goats,
placing me on Thy right hand.

Bass and Chorus

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.

Dies irae, *etc.*

When the damned are confounded
and consigned to keen flames,
call me with the blessed.

I pray, suppliant and kneeling,
a heart as contrite as ashes: take
Thou my ending into Thy care.

The day of wrath, *etc.*

Solo Quartet and Chorus

Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.

Huic ergo parce, Deus,
Pie Jesu Domine,
Dona eis requiem. Amen.

That day is one of weeping on
which shall rise again from the
ashes the guilty man, to be judged.

Therefore spare this one, O God,
merciful Lord Jesus.
Grant them rest. Amen.

—INTERMISSION—

Offertorio

Solo Quartet

Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni, et de profundo lacu; libera eas de ore leonis, ne absorbeat eas Tartarus, ne cadant in obscurum; sed signifer sanctus Michael repraesentet eas in lucem sanctam. Quam olim Abrahae promisisti, et semini ejus.

O Lord Jesus Christ, King of Glory, deliver the souls of all the faithful departed from the pains of hell and from the deep pit: deliver them from the mouth of the lion, that hell may not swallow them up, and they may not fall into darkness, but may the holy standard-bearer Michael bring them into the holy light; which Thou didst promise of old to Abraham and to his seed.

Hostias et preces tibi, Domine, laudis offerimus; tu suscipe pro animabus illis, quarum hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam. Quam olim Abrahae promisisti, et semini ejus.

We offer to Thee, O Lord, sacrifices and prayers of praise: do Thou receive them on behalf of those souls whom we commemorate this day. Grant them, O Lord, to pass from death to that life which Thou didst promise of old to Abraham and to his seed.

Sanctus

Double Chorus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Holy, holy, holy, Lord God of Sabaoth. Heaven and earth are full of Thy glory. Hosanna in the highest. Blessed is he who cometh in the name of the Lord. Hosanna in the highest.

Agnus Dei

Soprano, Mezzo-soprano, and Chorus

Agnus Dei qui tollis peccata mundi; dona eis requiem.
Agnus Dei qui tollis peccata mundi; dona eis requiem.
Agnus Dei qui tollis peccata mundi; dona eis requiem sempiternam.

O Lamb of God, that takest away the sins of the world: grant them rest.
O Lamb of God, that takest away the sins of the world: grant them rest.
O Lamb of God, that takest away the sins of the world: grant them eternal rest.

Communion

Mezzo-soprano, Tenor, and Bass

Lux aeterna luceat eis Domine,
cum sanctis tuis in aeternum:
quia pius es. Requiem aeternam
dona eis Domine, et lux perpetua
luceat eis cum sanctis tuis in
aeternum: quia pius es.

Let everlasting light shine on
them, O Lord, with Thy saints for
ever; for Thou art merciful.
Grant them eternal rest, O Lord,
and let everlasting light shine
upon them with Thy saints for ever;
for Thou art merciful.

Libera me

Soprano and Chorus

Libera me, Domine, de morte
aeterna in die illa tremenda,
quando coeli movendi sunt et
terra; dum veneris judicare
saeculum per ignem.
Tremens factus sum ego, et
timeo, dum discussio venerit
atque ventura ira, quando
coeli movendi sunt et terra.

Dies irae, dies illa calamitatis et
miseriae, dies magna et amara valde.

Requiem aeternam dona eis,
Domine, et lux perpetua luceat eis.
Libera me, *etc.*

Deliver me, O Lord, from eternal
death in that awful day when the
heavens and earth shall be moved:
when Thou shalt come to judge
the world through fire.
I am seized with trembling, and I
fear the time when the trial shall
approach, and the wrath to come:
when the heavens and the earth
shall be moved.
A day of wrath, that day of
calamity and woe, a great day
and bitter indeed.
Rest eternal grant them, O Lord,
and may light perpetual shine upon them.
Deliver me, O Lord, *etc.*

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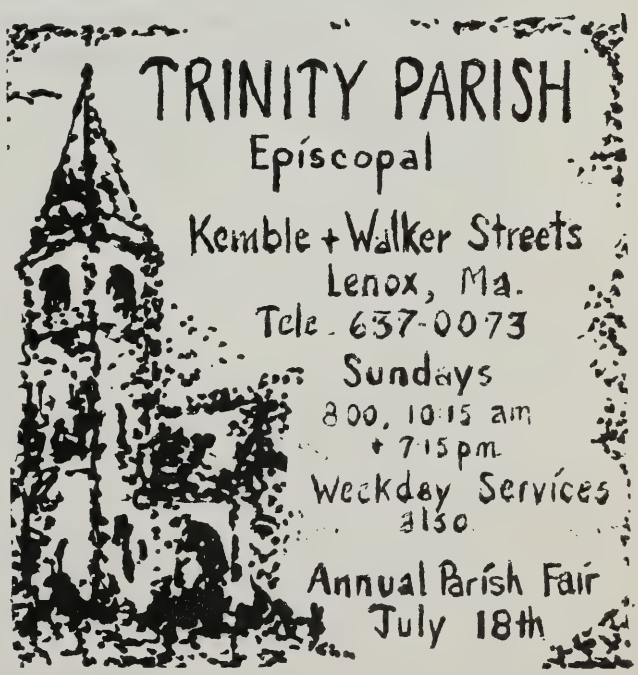


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Mirella Freni

Mirella Freni is one of today's preeminent Italian sopranos, a favorite of conductors like Herbert von Karajan and Sir Georg Solti. Born in the northern Italian city of Modena, the same place and year as her lifelong friend Luciano Pavarotti, Ms. Freni made her debut at the age of nineteen. She has been hailed for her interpretations of Mimi in *La bohème,* Susanna in *Le nozze di Figaro,* Adina in *L'elisir d'amore,* Juliette in *Roméo et Juliette,* and Violetta in *La traviata,* and in recent years her accomplishments have extended to such roles as Elisabetta in *Don Carlo,* Desdemona in *Otello,* the title role of Bellini's *Beatrice di Tenda,* Tosca, and Aida.

Ms. Freni's operatic debut took place in her home town, but she was soon singing throughout Italy. Her debut role at London's Covent Garden and Milan's La Scala was Nanetta in *Falstaff.* For her Metropolitan Opera debut in 1965—the same year as her first United States recital—she chose Mimi, a role with which she had been identified through the La Scala production filmed by Franco Zeffirelli and von Karajan. Her diverse roles have also included Marie in *Daughter of the Regiment,* the title role of Massenet's *Manon,* and Tatiana in *Eugene Onegin.* Her filmed and recorded repertoire also includes Madame Butterfly, and she has collaborated with such conductors and singers as Abbado, Pavarotti, Karajan, Corelli, Price, Solti, Böhm, Ghiaurov, Cappuccilli, Domingo, and Giulini. She sings regularly at Salzburg, La Scala, Covent Garden, the Paris Opera, Vienna, and Hamburg, and her infrequent performances in America generate considerable excitement. Her appearance in the Verdi Requiem this evening is her first with the Boston Symphony Orchestra, and she may be heard in solo recital at Tanglewood in the Theatre-Concert Hall this coming Wednesday.



Shirley Verrett

Shirley Verrett is an internationally acclaimed singing actress on the world's great operatic stages: she has been heard at the Metropolitan Opera, the San Francisco Opera, London's Covent Garden, La Scala in Milan, and the Vienna Staatsoper, in such diverse roles as Donizetti's *La favorita,* Neocle in Rossini's *Siege of Corinth,* Norma, Lady Macbeth, Orfeo, Delilah, Azucena in *Il trovatore,* Amneris in *Aida,* Carmen, Eboli in *Don Carlo,* and Queen Elizabeth in *Maria Stuarda.* In the fall of 1973, Ms. Verrett made headlines singing in a single evening the roles of both Cassandra and Dido in a five-hour production of Berlioz's *Les Troyens* at the Met. After establishing herself as one of the world's most highly regarded mezzo-sopranos, she has in the past several years extended her range to include soprano roles, including that of Aida, which she sang for the first time last year with the Opera Company of Boston, and Desdemona in Verdi's *Otello,* which she took on in Boston for the first time this spring. Ms. Verrett first sang the role of Tosca at the Met in December 1978, and it was as Puccini's heroine that she last appeared with the Boston Symphony, when Seiji Ozawa led a concert-opera performance of *Tosca* at Tanglewood last summer.

Born in New Orleans, Ms. Verrett grew up in Los Angeles and was singing in a church choir at six. But her formal musical training did not begin until after she completed college—with a degree in accounting—and began working with former Metropolitan Opera soprano Anna Fitziu in Hollywood. She later studied at Juilliard, and she was also a student at the Berkshire Music Center. In addition to her operatic appearances, Ms. Verrett is acclaimed as a recitalist and as soloist with leading symphony orchestras. In February of 1980 she gave a series of special recitals at Covent Garden, La Scala, and the Paris Opera, as well as at Rome and Vienna. Her most recent recordings appear on the Angel and Deutsche Grammophon labels.



Ermanno Mauro

Tenor Ermanno Mauro's appearances with leading opera companies in the United States, Europe, and South America have placed him among the ranks of the world's most renowned singers. His appearances with the Metropolitan Opera since his debut there during the 1978-79 season have included Canio in *I pagliacci,* Radames in *Aida,* Enzo in *La gioconda,* and Cavaradossi in *Tosca.* The past season brought his Dallas Civic Opera debut in *Turandot* with Roberta Knie, as well as performances in *Adriana Lecouvreur* in New Orleans and as Manrico in *Il trovatore* in Baltimore. 1980-81 European engagements also include *La forza del destino* in Lyons, *Manon Lescaut* in Trieste, and a Paris broadcast of *Luisa Miller.* Mr. Mauro made his South American debut in April 1980 at the Teatro Colon in Buenos Aires as Canio and as Cavaradossi, followed by his Caracas debut as Don Jose in *Carmen* and then his Santiago debut in *Il trovatore.*

Mr. Mauro's repertory includes a wide range of Verdi, Puccini, Bellini, Donizetti, and French roles. The Trieste-born tenor made his Canadian debut with the Edmonton Opera as Manrico in 1962, his United States debut as Cavaradossi with the San Diego Opera in 1974, and his New York debut as Calaf in *Turandot* that same year at the New York City Opera. Since then he has appeared in eleven leading roles with that company, including Faust in Boito's *Mefistofele,* Rodolfo in *La bohème,* Riccardo in *Un ballo in maschera,* Pinkerton in *Madama Butterfly,* Canio, Cavaradossi, Don Jose, Dick Johnson in *La fanciulla del West,* Edgardo in *Lucia di Lammermoor,* and the title role of *Andrea Chénier* in a new production staged for him. His appearances abroad have included Covent Garden, the Paris Opera, Frankfurt, Vienna, La Scala, Hamburg, and Rome, and he has been heard with opera companies throughout the United States and Canada. This is his first appearance with the Boston Symphony Orchestra.



Nicolai Ghiaurov

Born in Velingrad, Bulgaria, in 1929, bass-baritone Nicolai Ghiaurov played violin, piano, and clarinet from an early age and participated in his town's local theater. He was assisted in his early vocal training by the Bulgarian composer Petko Stainov, who also helped him enter the Sofia Music Academy in 1949, and he won a state scholarship which helped him study further at the Moscow Conservatory, from which he graduated with highest honors in 1955. That same year he won the grand prize in a Paris competition and made his operatic debut as Don Basilio in *Il barbiere di Siviglia* at the Sofia Opera House. In 1958, Mr. Ghiaurov made his debut with the Bolshoi Theatre singing Don Basilio, Pimen in *Boris Godunov,* and, in what was to become one of his most important roles, Mephistopheles in *Faust.* The following year he made his La Scala debut as Varlaam in *Boris Godunov,* and in 1962 he made his debuts at the Vienna Staatsoper and Covent Garden.

Mr. Ghiaurov is acclaimed for a wide-ranging repertoire; his best-known portrayals include, in addition to Mephistopheles, the title role in *Boris Godunov* and Philip in Verdi's *Don Carlo.* Recent engagements have brought him to Salzburg, Paris, Hamburg, Frankfurt, Covent Garden, Vienna, and Chicago. In addition to several recital albums, his recordings include *Boris Godunov* with the Vienna Philharmonic and Herbert von Karajan; the Verdi Requiem and *La bohème* with the Berlin Philharmonic also under von Karajan; *I puritani, Faust, Macbeth, Turandot, Aida, Don Giovanni, Eugene Onegin, Lucia di Lammermoor, Anna Bolena, Mefistofele, Il barbiere di Siviglia, Nabucco,* and *La favorita.* This evening's Verdi Requiem marks Mr. Ghiaurov's first appearance with the Boston Symphony Orchestra, and he sings the title role in scenes from Mussorgsky's *Boris Godunov* under Seiji Ozawa's direction at Tanglewood next Saturday night.



Tanglewood Festival Chorus
John Oliver, Conductor

Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well, and it now performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Klaus Tennstedt, Mstislav Rostropovich, Eugene Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition from conductors, press, and public as one of the great orchestra choruses of the world. It performs four or five major programs a year in Boston, travels regularly with the orchestra to New York City, has made numerous recordings with the orchestra for Deutsche Grammophon and New World, and continues to be featured at Tanglewood. For the chorus's first appearance on records, in Berlioz's *Damnation of Faust,* John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. The Tanglewood Festival Chorus may also be heard on the Philips release of Schoenberg's *Gurrelieder,* taped live during Boston Symphony performances and recently named best choral recording of 1979 by *Gramophone* magazine. Additional recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and Mahler's Eighth Symphony has been taped for future release on Philips.

John Oliver is also conductor of the MIT Choral Society, lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its fourth season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.

TANGLEWOOD FESTIVAL CHORUS
John Oliver, Conductor

Sopranos

Margaret Aquino
Cynthia Armstrong
Kathryn Boger
Virginia K. Bowles
Susan Cavalieri
Nancy H. Chittim
Bonita Ciambotti
Mary Robin Collins
Margo Connor
Barbara A. Cooper
Joy Curtis
Lou Ann David
Shelley Drazen
Suzanne R. Ehly
Anne E. Fosnot
Allison Herrick
Lois Himml
Alice Honner-White
Gailanne Cummings Hubbard
Winifred James
Frances Kadinoff
Wendy E. Kellogg-Van Orden
Audrey M. Lopes
Holly Lynn MacEwen
Rowena Done Meier
Maureen T.M. Monroe
Betsy G. Moyer
Diana Noyes
Fumiko Ohara
Christine M. Pacheco
Jennifer M. Pigg
Denise-Ann Jeanine Pineau
Julia Poirier
Charlotte C.R. Priest
Regina Raboin
Atea Ring
Ana C. Salamanca
Benjie-Ellen Schiller
Joan Pernice Sherman
Jane Stein
Carole J. Stevenson
Selene Tompsett
Pamela Wolfe

Mezzo-sopranos

Susan Almasi
Ivy Anderson
Elizabeth Baldwin
Maisy Bennett
Skye Burchesky
Betsy Burleigh
Joyce Bynum
Sharon Carter
Rebecca L. Chamberlain
Elizabeth Clark
Barbara Clemens
Rhonda Cook
Ethel Crawford
Ellen K. Cutler
Catherine Diamond
Patricia V. Dunn
Ann Ellsworth
Dorrie Freedman
Irene Gilbride
Donna Gonzalez-Velasco
Thelma Hayes
Donna Hewitt
Anne M. Jacobsen
Leah Jansizian
Jane Lehman
Dorothy Love
Sharron J. Lovins
Beth A. MacLeod
Jamie Susan Massa
Honey Meconi
Janice Avery Ould
Linda Kay Smith
Ada Park Snider
Nancy Stevenson
Susan Trout
Normandy A. Waddell
Lorraine Walsh
JoAnne Warburton
Susan Watson
Patricia Weinmann

Tenors

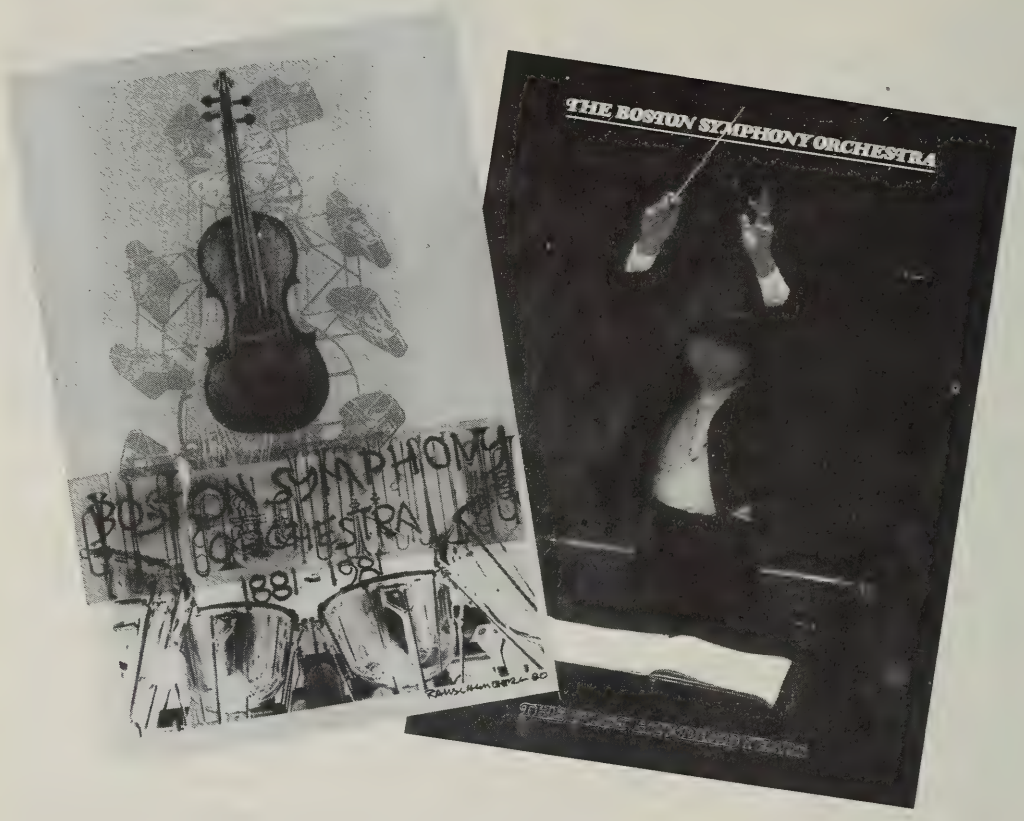
Antone Aquino
E. Lawrence Baker
Paul Bernstein
William A. Bridges, Jr.
Les Bronstein
Victor E. Calcaterra
Dana Robert Dicken
Curtis Doo
Daniel Doura
Joel Evans
Adam M. Finkel
Bart Folse
Joseph S. Francisco
William Good
Dean Armstrong Hanson
Wayne S. Henderson
James P. Hepp
Fred G. Hoffman
Edward J. Kiradjieff
Douglas E. Lee
Henry Lussier
Frank Frederick Maxant
David E. Meharry
John H. Munier, Jr.
Isham Peugh
Edward P. Quigley
Robert D. Ruplenas
Robert Schaffel
Gerry Seminatore
Stephen Andrew Spillane
Dean Stevens
Robert Towne
John C. Welch
Jonathan R. Whiteley
Richard H. Witter

Basses

Alexander L. Aldrich
David J. Ashton
Aubrey Botsford
David H. Bowles
Daniel Brooks
Ronald J. Chibaro
Neil Clark
James Coelho
Charles A. Dinarello
W. Mark Fularz
Roger Grodsky
Carl D. Howe
David K. Johnson
Keith Kibler
John Knowles
Raymond Komow
Michael Krafka
Steven Ledbetter
David K. Lones
Henry Magno, Jr.
John Parker Murdock
Clark Nelson
Francisco Noya
Alexander Penchuk
Nathaniel Pulsifer
John Ring
Jules Rosenberg
Andrew V. Roudenko
Vladimir Roudenko
Robert W. Schlundt
Benjamin Sears
Frank R. Sherman
Douglas Strickler
Joel Wachman
Pieter Conrad White
Robert T. Whitman
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The Glass House on the Tanglewood Grounds offers two mementos of the BSO's hundredth-anniversary season: the souvenir poster specially created by American artist Robert Rauschenberg to honor the BSO's centennial, and the souvenir booklet, "The First Hundred Years," which offers a wonderful assortment of photographs, many in full color, and essays on the orchestra and various aspects of its history by writers including Aaron Copland-biographer Vivian Perlis; architecture critic Paul Goldberger; the former senior music critic of the New York Times, Harold Schoenberg; Michael Steinberg, and Steven Ledbetter. The essays include, among others, a survey of the BSO's first century, a profile of Music Director Seiji Ozawa, an appreciation of Symphony Hall, a recollection of the orchestra's triumphant tour of China, and a reminiscence of Aaron Copland's long-standing association with the BSO.

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BSO NEWS NOTES

Centennial News

On 22 October 1981 the Boston Symphony Orchestra celebrates its one hundredth birthday, and two very special events will mark the occasion that week. Sunday, 18 October is the date for a gala concert and dinner dance: Seiji Ozawa will lead the orchestra in an unprecedented program featuring world-renowned guest artists Itzhak Perlman, Leontyne Price, Mstislav Rostropovich, Rudolf Serkin, and Isaac Stern, all of whom will be guests of honor at the dinner dance to follow at the Park Plaza Hotel in Boston. And on 22 October, the actual birthday, Seiji Ozawa will lead the Boston Symphony in a free outdoor performance of Beethoven's Ninth Symphony on the Boston Common, with soloists Faye Robinson, Katherine Ciesinski, Dennis Bailey, and John Cheek, as well as John Oliver's Tanglewood Festival Chorus.

The following week, Mr. Ozawa and the orchestra begin a three-week, eleven-concert international tour taking them to Osaka, Nagoya, and Tokyo in Japan, then to Paris, Frankfurt, Berlin, Vienna, and London. This continues the orchestra's centennial tour activities which began in March with a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years.

The orchestra's 1980-81 hundredth-anniversary season has been marked by other observances as well. Two of the twelve works commissioned by the Boston Symphony Orchestra for its centennial—Leonard Bernstein's Divertimento for Orchestra and Peter Maxwell Davies's Symphony No. 2—have already been performed, and John Corigliano's *Promenade* Overture written for the Boston Pops will have its premiere in Symphony Hall this month. A poster to commemorate the orchestra's one hundredth birthday was specially commissioned from Robert Rauschenberg, one of America's most prominent artists; this strikingly colorful montage is available in two forms, a special limited edition of 300 signed and numbered lithographs available through the BSO Friends' Office, or as a printed poster available at the Glass House on the Tanglewood grounds. Also available at the Glass House is a special souvenir booklet, "The First Hundred Years," printed in conjunction with a centennial exhibit mounted in Symphony Hall last February and offering a wonderful assortment of photographs along with essays on various aspects of the Boston Symphony Orchestra's activities and history.

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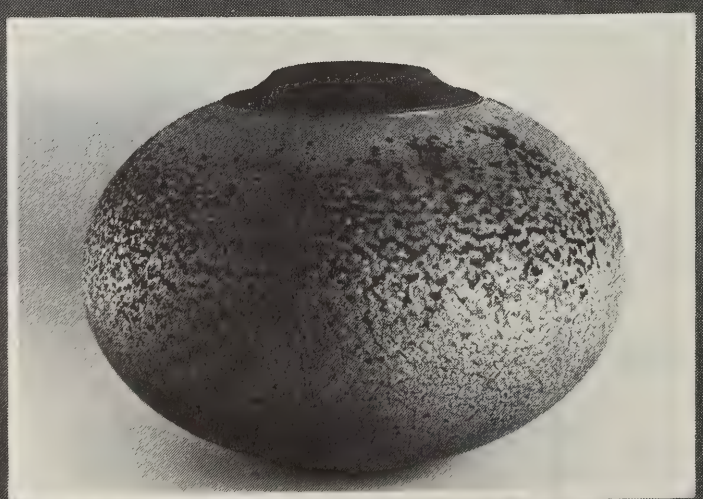
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Music Director

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Sir Colin Davis, Principal Guest Conductor
Joseph Silverstein, Assistant Conductor

Sunday, 12 July at 2:30

CHRISTOPH ESCHENBACH conducting

STRAVINSKY — Suite from the ballet *Pulcinella*

(American premiere given by the Boston Symphony Orchestra on 22 December 1922)

I. Sinfonia (Ouverture): Allegro moderato
II. Serenata: Larghetto
III. (a) Scherzino
(b) Allegro
(c) Andantino
IV. Tarantella
V. Toccata: Allegro
VI. Gavotta con due variazioni
VII. Vivo
VIII. (a) Minuetto: Molto moderato
(b) Finale: Allegro assai

MOZART — Piano Concerto No. 27 in B flat, K.595

Allegro
Larghetto
Allegro

CHRISTOPH ESCHENBACH

INTERMISSION

VERDI — String Quartet in E minor

Allegro
Andantino
Prestissimo
Scherzo-Fuga: Allegro assai mosso

The audience is politely requested to withhold applause until the end of each work.

Please do not take pictures during the concert. Flashbulbs, in particular, distract the musicians and other members of the audience.

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NOTES

Igor Stravinsky
Suite from the ballet *Pulcinella*

Igor Stravinsky was born at Oranienbaum, Russia, on 5 June (old style) or 17 June (new style) 1882 and died in New York on 6 April 1971. The ballet Pulcinella *was begun in 1919, completed on 20 April 1920, and first performed by the Ballet Russes at the Paris Opéra on 15 May 1920 under the direction of Ernest Ansermet. The Suite was prepared about 1922; portions of the Suite were given their first American performance by the Boston Symphony Orchestra under Pierre Monteux on 22 December 1922. The Suite is scored for two each of flutes, oboes, bassoons, and horns, one trumpet, one trombone, a solo string quintet (two violins, viola, cello, and bass), and orchestral strings.*

After the end of World War I, Serge Diaghilev was eager to bring his prize composer, Igor Stravinsky, back into the fold of his Ballet Russes, where he had already achieved such epochal successes as *Firebird, Petrushka,* and *The Rite of Spring.* Big ballet productions had not been practical during the war, and Stravinsky had worked with a Swiss writer, C.F. Ramuz, in the creation of a small stage work, *The Soldier's Tale,* which had been produced with great success. Diaghilev was jealous and sought a project to attract Stravinsky's interest. The Ballet Russes had recently produced a work based on old works by Scarlatti dressed up in new orchestrations, and Diaghilev thought Stravinsky might enjoy a similar project. When he first learned that Diaghilev wanted him to arrange the music of Pergolesi, the composer thought the impresario had taken leave of his senses. He knew little of Pergolesi's work but didn't think much of that little. Diaghilev persuaded him to look at the material he had gathered, much of it—he said—unknown. Stravinsky fell in love with what he saw and agreed at once to accept the commission. A scenario was created for the course of action, and Stravinsky set to work choosing and "coloring" Pergolesi's scores.*

Stravinsky's work with the eighteenth-century originals resulted in one of his wittiest scores. For the most part he retained the original melodies and bass parts, but he made the phrases less regular using unexpected repetitions or elisions, and he elaborated the harmonies by adding ostinatos or prolonging chords beyond the point at which they would normally change. He chose to write for a fairly standard classical orchestra—woodwinds in pairs without clarinets, no percussion, and the strings divided into *concertino* and *ripieno* sections. The one rather unlikely component (from the eighteenth-century point of view) is the trombone, but Stravinsky's amusing writing for that instrument, especially in conjunction with the double bass in the Vivo, more than justifies its inclusion.

*All of the music finally selected for the ballet came from various published works (not unknown manuscripts), but not all of it turned out to be by Pergolesi; no composer has suffered greater injustice in the large number of incorrect attributions—both of works that he composed to which someone else's name has been attached, and works by others foisted off on him. Only recently have scholars begun to straighten out this hodgepodge, and the task is by no means finished yet.

Stravinsky confessed that he had a wonderful time working on this score, and though it had no immediate repercussions in his next compositions, it undoubtedly brought home to him some unexplored possibilities of eighteenth-century style treated anew in the twentieth century and ultimately led to such neo-Classical marvels as *Oedipus Rex*, the Symphony in C, and *The Rake's Progress*. And quite aside from the role *Pulcinella* played in engineering Stravinsky's turn to neo-Classicism, the joyous wit inherent in the score itself remains its own justification.

—Steven Ledbetter

Wolfgang Amadè Mozart
Piano Concerto No. 27 in B flat, K.595

Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began to call himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. The Piano Concerto No. 27, completed on 5 January 1791, calls for an orchestra of one flute, two each of oboes, bassoons, and horns, and the usual strings.

In 1791, when Mozart's short span of years came to its untimely end, he was remembered in memorial tributes with a warmth that was far more than conventionally laudatory. Clearly his genius stood out at the time, ranked only with the other great Viennese master, Haydn. Yet to the general public his music was often difficult to understand—daring, highly flavored, complex—so that Mozart had all but given up concertizing in the normal way, which was to assemble the performers for a program that would consist largely of his own music (with himself as piano soloist), to rent a hall, sell the tickets, and reap such profits as there may have been. Audiences apparently had stopped coming to Mozart's "academies," as such concerts were called. It was a far cry from the heady days of 1784 when he might appear a dozen times a month; even his last three symphonies, composed in the summer of 1788,

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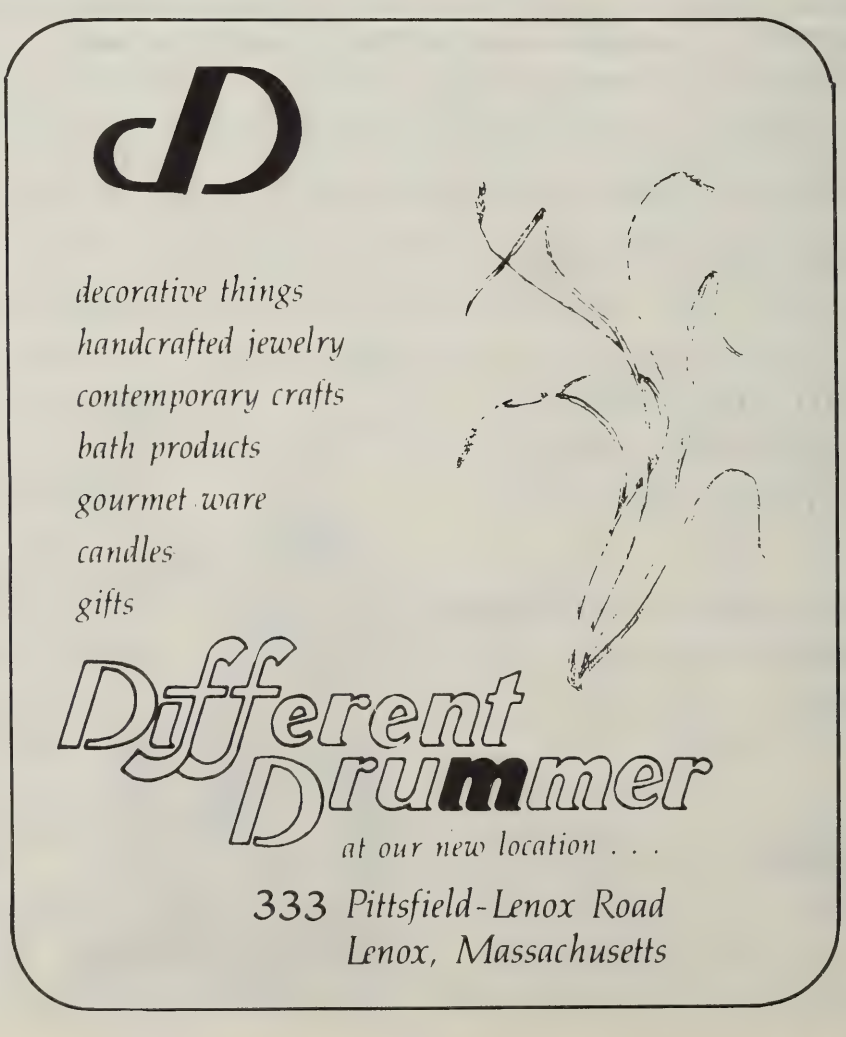
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probably for an intended series of academies, were not performed in the three years of life that remained to him. Thus it was that Mozart's final contribution to the piano concerto, a genre he had made uniquely his own six or seven years earlier, received its first performance not in an academy given by Mozart, but rather one given by the distinguished and popular clarinetist Joseph Beer on 4 March 1791, some two months after the completion of the work. Its reception is unknown.

In this beautifully autumnal concerto Mozart avoids the glitter of virtuosity for its own sake, to such an extent that it seems even subdued when compared with some earlier examples. But its expressive qualities are correspondingly richer, and the concerto shares many elements with the other works of his last year: a direct simplicity of melody, an interest in harmonic exploration, and a universality that transcends the passions of the past and enters into a newly tranquil world. The Allegro presents a wealth of tuneful ideas linked together with the utmost ease and naturalness, even when a little dotted fanfare in the woodwinds interrupts the melody in the strings and threatens to upset the parsing of its phrases. The music oscillates between major and minor, hinting at expressive depths, and the solo instrument picks up much of its figuration from the ritornello, tying everything together most ingeniously. The beginning of the development is designed purposely to disorient the ear, taking off from the extraordinarily distant key of B minor and moving rapidly through a bewildering succession of keys before returning home with Mozart's usual felicity.



The Larghetto opens with the unaccompanied piano singing an expressive song in a mood of tranquil resignation, though later on the orchestra responds with achingly poignant chromaticisms. The finale is lighter, though not so extroverted as some of the earlier concerto rondos. The main tune is a chipper one that Mozart adapted almost immediately after finishing the concerto into a little spring song, *"Komm, lieber Mai" ("Come, dear May")*, K.596. For the rest, the rondo is graceful and vivacious, but its lack of the normal keyboard fireworks suggests that Mozart, at the end of his life, had found an entirely new relation to the audiences he had courted so assiduously in the earlier years. They no longer had to be compelled to admiration; they could now be wooed by the richness of the music and not only the flash of the performance. Winckelmann's famous epigram describing the inherent character of classical art, *"edle Einfalt und stille Grösse"* ("noble simplicity and quiet greatness") could be applied just as appropriately to this, the capstone on the edifice of Mozart's piano concertos.

—S.L.

Giuseppe Verdi
String Quartet in E minor

Giuseppe Verdi was born in Le Roncole, near Busseto in the Duchy of Parma, on 10 October 1813 and died in Milan on 27 January 1901. He composed the quartet in Naples during March of 1873; the first performance took place privately on 1 April of that year. The quartet is scored for the normal two violins, viola, and cello; when performed orchestrally, a double bass part, selectively reinforcing the cello line, is also included.

Postponements and cancellations are the not infrequent lot of performances that depend on the condition of an opera singer's throat. Thus it was that Verdi found himself with time on his hands early in 1873 while in Naples, where he had gone to supervise a new production of *Don Carlos* and the first local performances of *Aida*, which had enjoyed an enormously successful Italian premiere at La Scala in February of 1872 (following its triumphant world premiere in Cairo on Christmas Eve the preceding year). Verdi had insisted that the Teatro San Carlo in Naples use the Aida of the Milanese performance, Teresa Stolz, one of Verdi's favorite singers of that period (a favorite both as a musician and as a woman with whom he enjoyed, at the very least, a warm friendship). But when Stolz became indisposed, the performances had to be put off, and the composer found himself away from home with nothing in particular to occupy his attention. So what did he do? Beyond all expectation, he passed the time composing his one and only chamber composition, a string quartet. And when he announced the fact to his frequent correspondent Opprandino Arrivabene a few weeks after the private first performance, he seemed as surprised as anyone:

> In my moments of idleness in Naples I actually wrote a quartet. I had it performed one evening in my house without attaching the slightest importance to it, and without issuing invitations of any kind. Present were only seven or eight people accustomed to visiting me. Whether this quartet is beautiful or ugly I don't know . . . All I know is that it's a quartet!

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But those who are familiar with Verdi's voluminous and fascinating correspondence will recognize at once that this cavalier attitude toward his new work is a pose, shielding his pride from the unspoken concern that so atypical a product of his genius would misfire. Still, Verdi was familiar with many of the greatest works of the string quartet repertory: by his bedside at home he had a small bookcase containing the works he read and studied most frequently, the top shelf of which contained the complete writings of Dante and Shakespeare, the plays of Schiller, and the string quartets of Haydn, Mozart, and Beethoven. These last were pocket-sized volumes, simply bound; Verdi normally slipped one of them into his pocket whenever he went out in order to have a score to study in odd free moments. The string writing of the quartet reveals in its craftsmanship and refinement many years of eager study of the great masters of chamber music.

In any case, Verdi did not need to be concerned about the fate of this biological sport, though even in his residence before the first performance given privately to his intimate friends he suggested (disingenuously, to be sure) that they go on talking about their own affairs during the music "to avoid the danger of falling asleep through having to digest the hearing of a quartet." The effect on the small audience was anything but soporific: the visitors demanded and received an immediate rehearing. Still, Verdi considered the piece as one of "little importance" and refused for several years to allow its publication. When he finally did give in, there were immediate performances all over Europe, and in 1877 he wrote to Arrivabene:

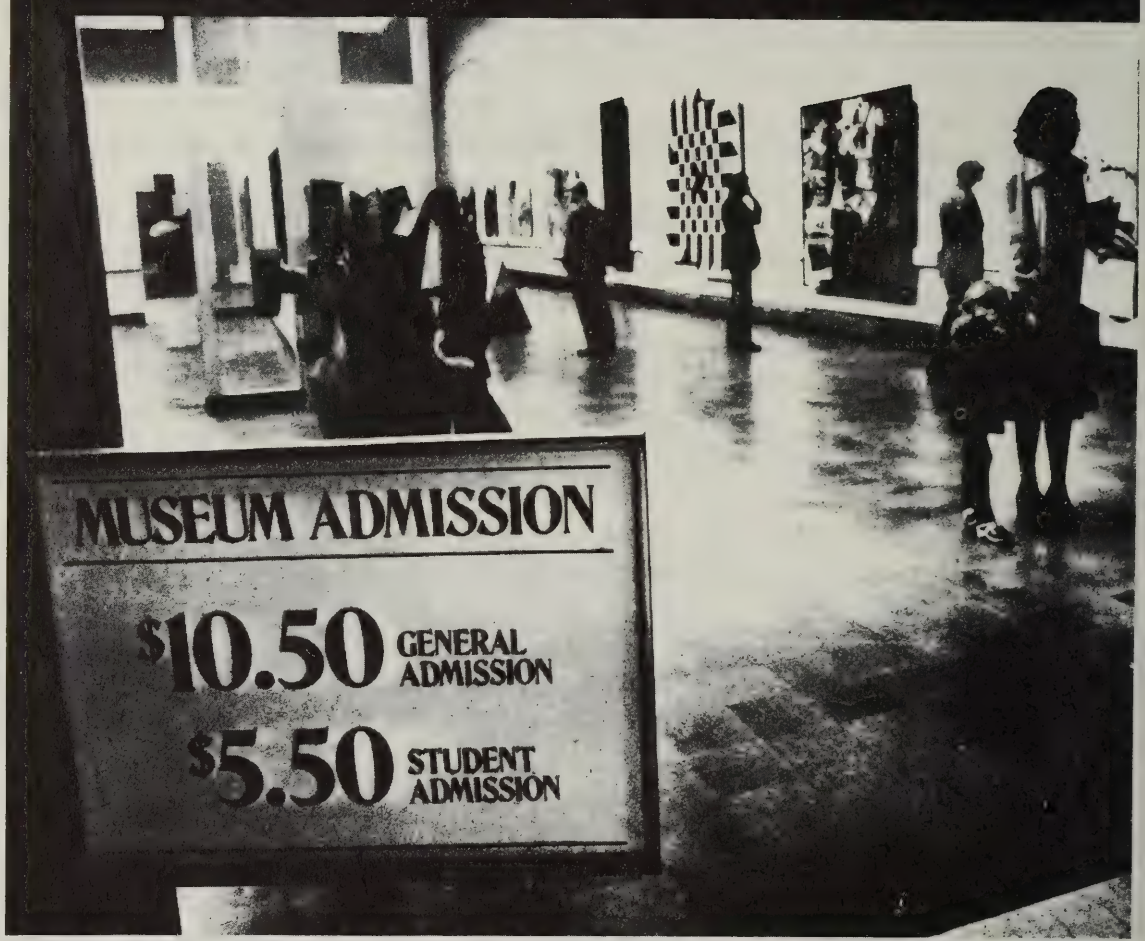
> The quartet is going pretty well, it's true, even outside Italy. As a matter of fact, I was asked a few days ago to allow a performance in London, with each part played by twenty musicians. Played by a band of eighty, it ought to sound good, especially because there are melodic phrases that need a full, thick tone rather than the thin one of a solo violin.

So Verdi himself authorized the notion of playing the quartet as a work for string orchestra (though in practice a double bass part is always created to reinforce the cellos, rather than simply playing Verdi's original parts as written).

Though the composer knew intimately the works of the classical quartet composers, he establishes his own musical physiognomy in the opening measures, which from the outset suggest the scarcely suppressed passions of Amneris in *Aida*. The harmonic color is that of the mature Verdi, with his entirely characteristic and personal treatment of chromaticism, as in the chromatic passing tones that harmonize the lyrical second theme. The Andantino, marked to be played *"con eleganza,"* is a pensive dream-dance, by turns graceful, passionate, lilting, and sad. The headlong rush of the wild, exuberant Prestissimo looks ahead a number of years, perhaps, to the *"Fuoco di gioia"* chorus and the drinking sequence in the first act of *Otello*. The final Scherzo-Fuga runs along with a featherlight fugue on a very chromatic subject that passes through a series of episodes before growing to a forceful symphonic conclusion; twenty years later Verdi returned to this mood in the magical scene in Windsor Forest for the tormenting of "old John" Falstaff, a scene that would end in a wonderful jesting fugue.

—S.L.

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Pianist Christoph Eschenbach has won acclaim for recital performances as well as for his appearances with orchestra. He has been heard with the orchestras of Berlin, Amsterdam, London, Philadelphia, New York, Cleveland, Boston, Chicago, San Francisco, and Toronto; at the music festivals of Salzburg, Bonn, Vienna, Aix-en-Provence, Tanglewood, and the Mostly Mozart Festival at Lincoln Center; and he is a favorite of such conductors as Claudio Abbado, Pierre Boulez, Eugen Jochum, Herbert von Karajan, Seiji Ozawa, and Wolfgang Sawallisch. He is also an accomplished conductor and has led, among others, the London Philharmonic and London Symphony Orchestra, the NDR Symphony of Hamburg, the Vienna Symphony, and, in America, the orchestras of Boston, Chicago, Cleveland, Los Angeles, and New York.

Born in Breslau, Germany, in 1940, Mr. Eschenbach began piano lessons with his mother and later studied with Eliza Hansen in Hamburg. A winner of the Steinway Young Pianists Award in 1951 and 1952, of the 1959 Deutscher Hochschulen Competition, and the 1962 Munich International Music Competition, he so impressed the judges of the Clara Haskil Competition that they made their initial first-prize presentation to him in 1965. A graduate with highest honors from the Hamburg Academy of Music, Mr. Eschenbach came to America in 1969 for appearances with George Szell and the Cleveland Orchestra, Erich Leinsdorf and the Boston Symphony, for recitals in twelve major cities, and, a highlight of the tour, to perform Henze's Second Piano Concerto, composed in his honor, with the Chicago Symphony conducted by the composer. He has recorded Beethoven's *Emperor* Concerto with Seiji Ozawa and the Boston Symphony, and, prior to this weekend, his most recent appearance with the orchestra was as conductor and pianist for an all-Mozart program at Tanglewood last summer.

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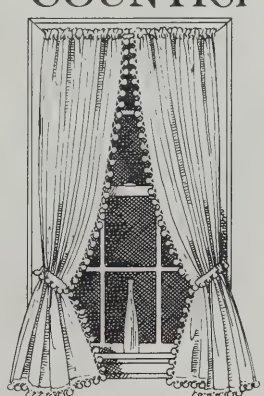
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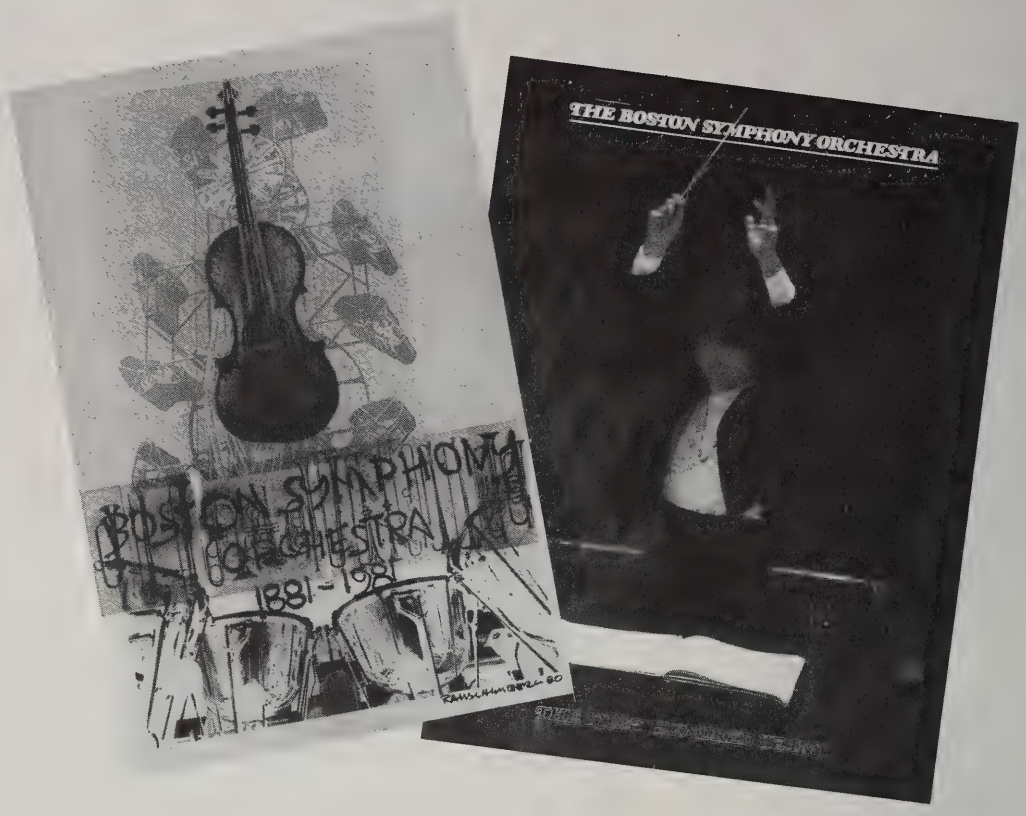
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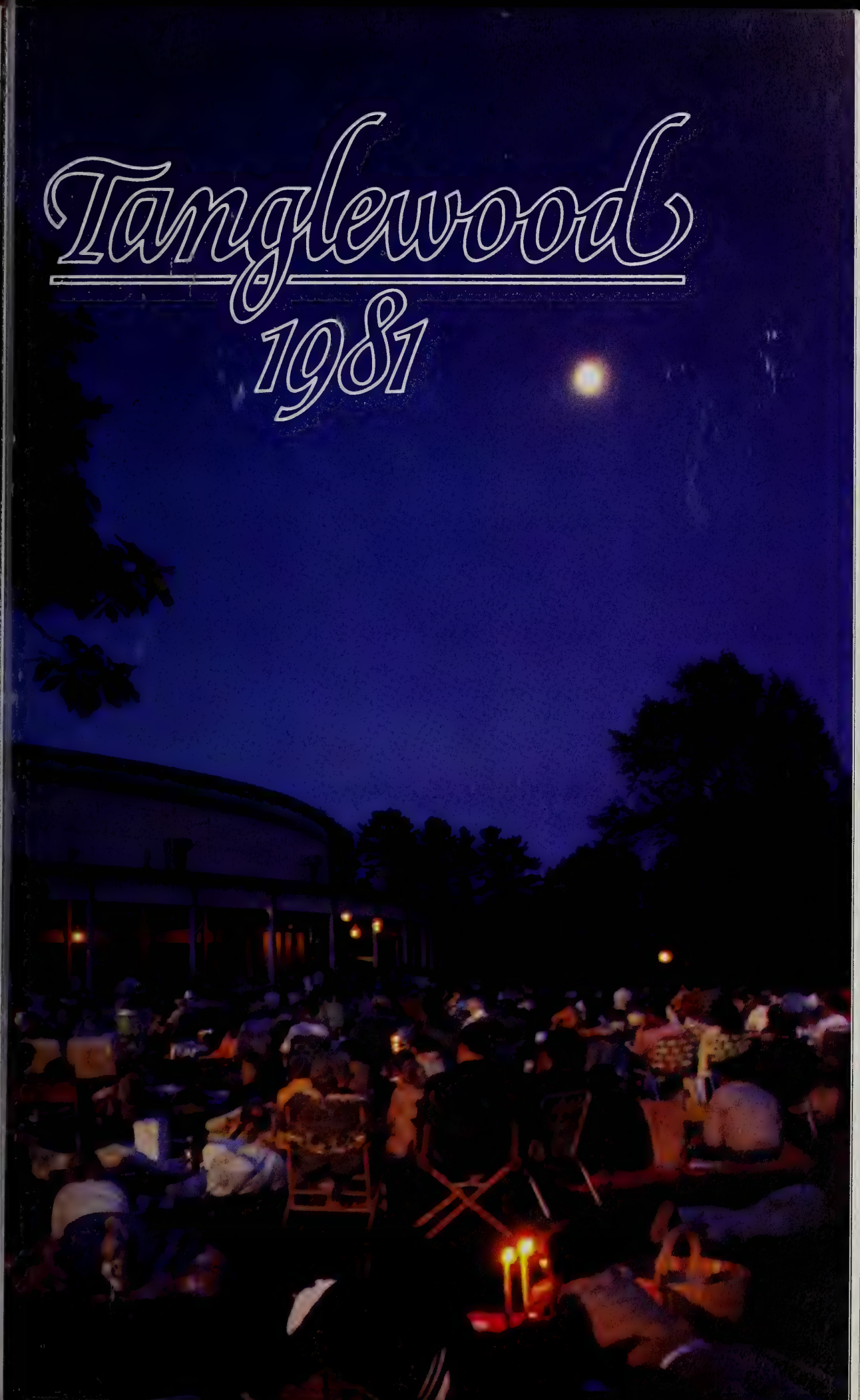


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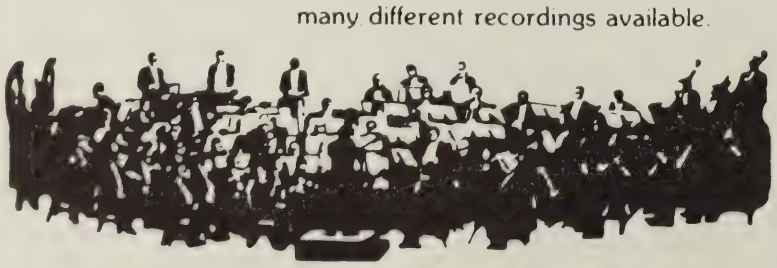
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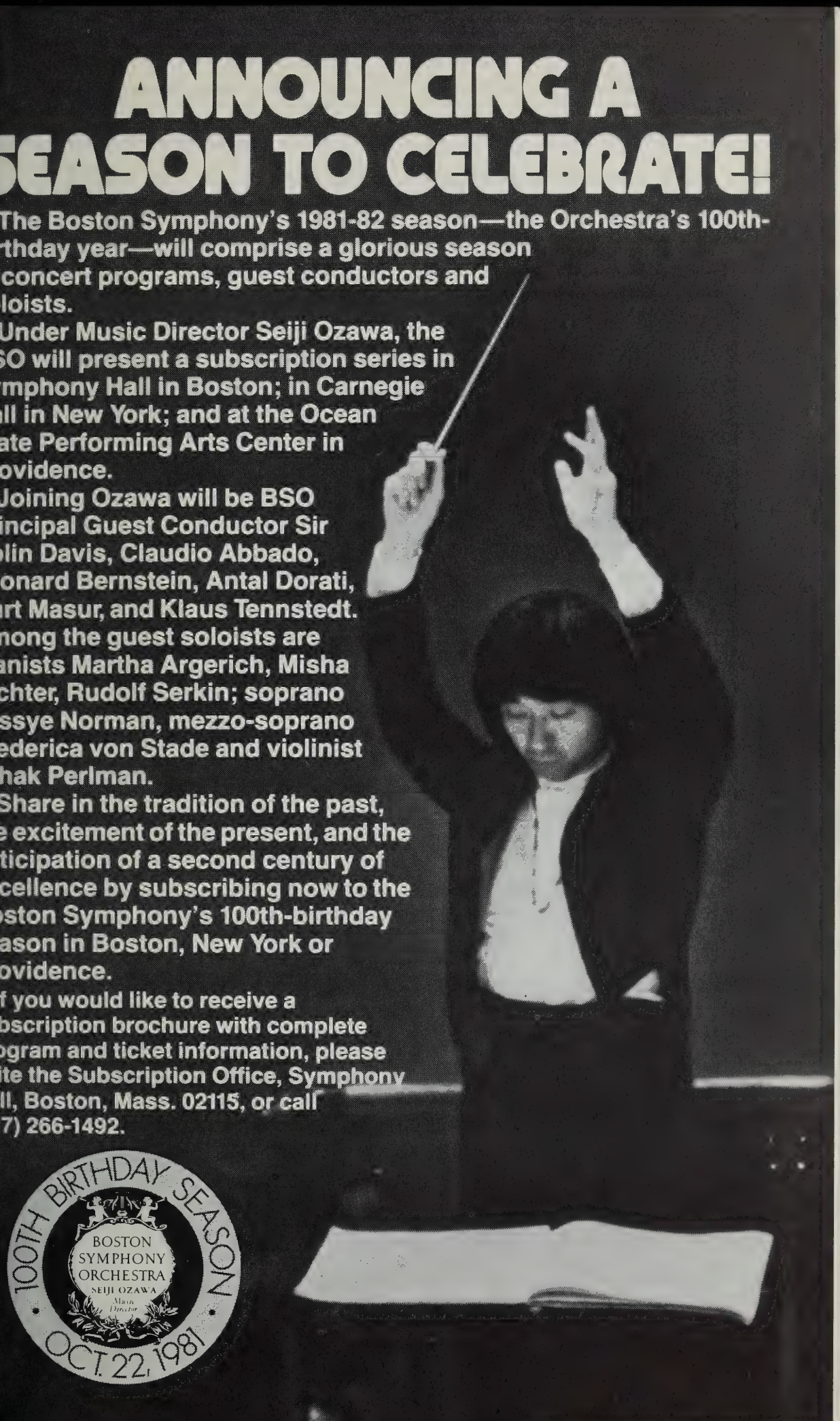
The Boston Symphony's 1981-82 season—the Orchestra's 100th-birthday year—will comprise a glorious season of concert programs, guest conductors and soloists.

Under Music Director Seiji Ozawa, the BSO will present a subscription series in Symphony Hall in Boston; in Carnegie Hall in New York; and at the Ocean State Performing Arts Center in Providence.

Joining Ozawa will be BSO Principal Guest Conductor Sir Colin Davis, Claudio Abbado, Leonard Bernstein, Antal Dorati, Kurt Masur, and Klaus Tennstedt. Among the guest soloists are pianists Martha Argerich, Misha Dichter, Rudolf Serkin; soprano Jessye Norman, mezzo-soprano Frederica von Stade and violinist Itzhak Perlman.

Share in the tradition of the past, the excitement of the present, and the anticipation of a second century of excellence by subscribing now to the Boston Symphony's 100th-birthday season in Boston, New York or Providence.

If you would like to receive a subscription brochure with complete program and ticket information, please write the Subscription Office, Symphony Hall, Boston, Mass. 02115, or call (617) 266-1492.



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TANGLEWOOD

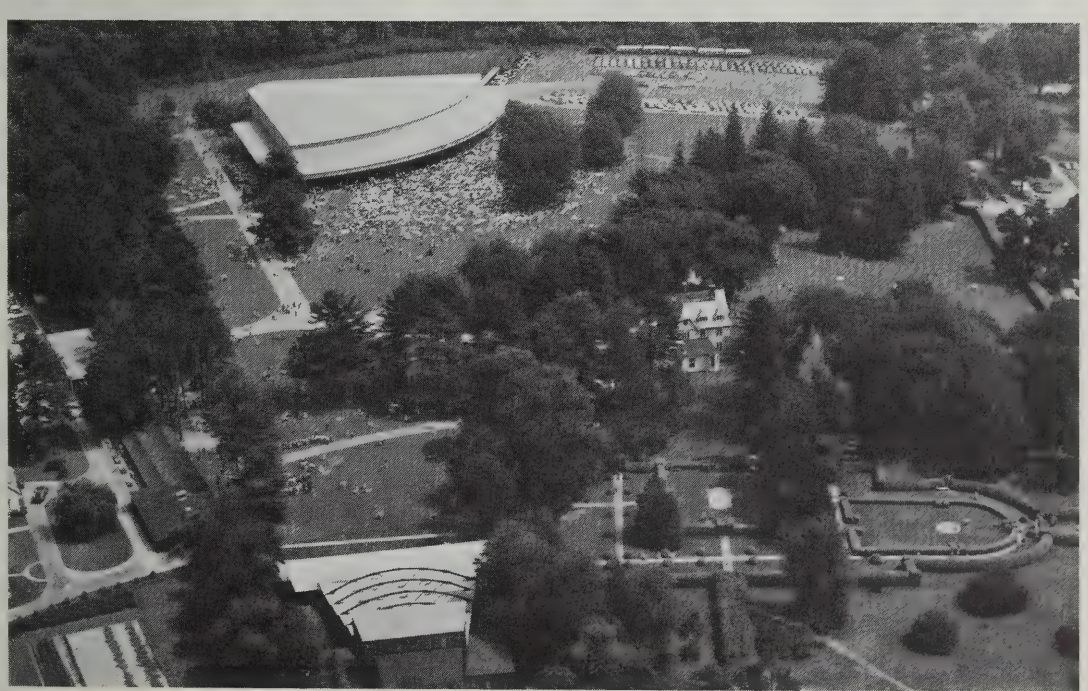
The Berkshire Festival

In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on 5 August 1937 the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried "Forest Murmurs,"* music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time



enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive, and he finally wrote that if the trustees insisted on remaining within their budget, they would have "just a shed," which "any builder could accomplish without the aid of an architect." The trustees then turned to a Stockbridge engineer, Joseph Franz, to make further simplifications in Saarinen's plans in order to lower the cost. The building that he erected remains, with modifications, to this day; it is still called simply "the Shed." The Shed was inaugurated for the first concert of the 1938 festival. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire

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Music Center. The Boston Pops performs each summer as well. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Berkshire Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the United States. Here, the Berkshire Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world.

The BMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors. The school opened formally on 8 July 1940, with speeches (Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World") and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which had been written for the ceremony and had arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer.



The emphasis at the Berkshire Music Center has always been not on sheer *technique,* which students learn with their regular private teachers, but on *making music.* Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music with a group of talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in the regular student recitals; each summer brings treasured memories of exciting performances by talented youngsters beginning a love affair with a great piece of music.

The Berkshire Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the BMC staff and visitors who are in town to lead the BSO in its festival concerts. The quality of this orchestra, put together for a few weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of that annual corps of young people on the verge of a professional career as instrumentalists, singers, conductors, and composers. But it is worth noting that 18% of the members of the major orchestras in this country have been students at the Berkshire Music Center, and that figure is constantly rising.

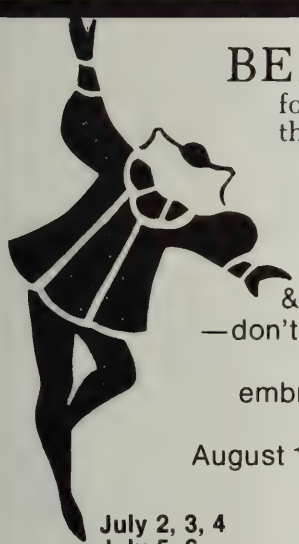
Today there are three principal programs at the Berkshire Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded

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fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers, a Listening and Analysis Seminar, and a Seminar for Conductors. Beginning in 1966, educational programs at Tanglewood were extended to younger students, mostly of high school age, when an outside organization, the Boston University School for the Arts, first became involved with the activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with nine separate programs for performers and composers.

Today, alumni of the Berkshire Music Center hold important positions and play a vital role in the musical life of the nation. Tanglewood and the Berkshire Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



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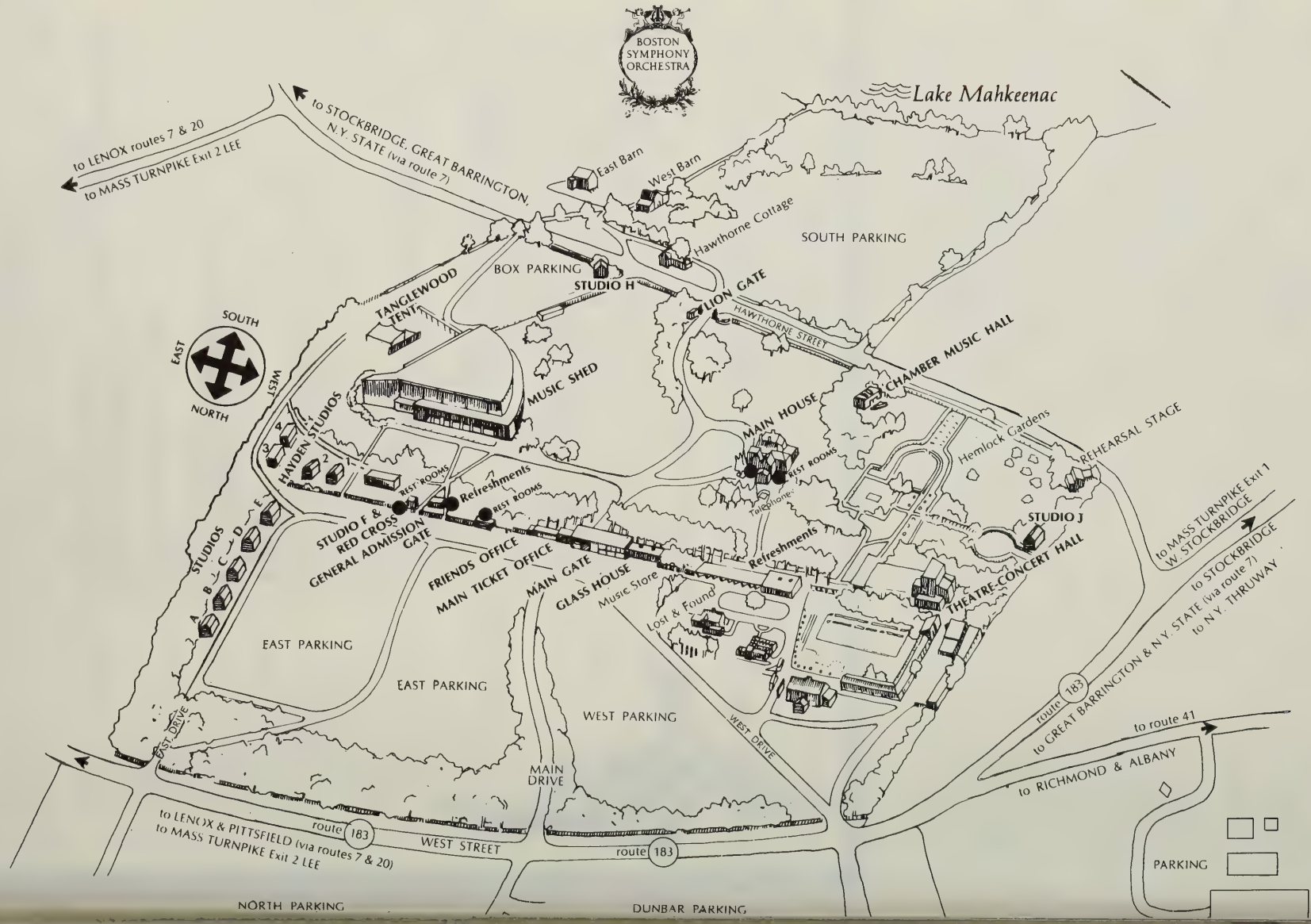
July 2, 3, 4	Fiddler on the Roof
July 5, 6	The Man Who Came to Dinner
July 9, 10, 11	A Funny Thing Happened on the Way to the Forum
July 12, 13	Guys and Dolls
July 16, 17, 18	Annie, Get Your Gun!
July 19—3 p.m.	Snow White Ballet
July 19, 20	You Can't Take it With You
July 23, 24, 25	Man of La Mancha—Faculty and Students
July 26, 27	The Philadelphia Story
July 30, 31, Aug. 1	Brigadoon
Aug. 2, 3	Cabaret
Aug. 6, 7, 8	South Pacific
Aug. 9—3 p.m.	Les Sylphides Ballet & Jazzomania
Aug. 9, 10	See How They Run
Aug. 13, 14, 15	Mame
Aug. 16, 17	A Midsummer Night's Dream

SPECIAL EVENTS!!!!

Aug. 16—3 p.m.	A World of Dancing—Berkshire Center Dancers directed by Carola Goya and MATTEO

A History of the Theater Series, tracing theater from Greek tragedy to Broadway in the 1980's, will be conducted in our Way-Off Broadway Theater—June 30th-August 12th. Call for information. ALL CURTAINS ARE AT 8 p.m. unless otherwise noted. Admission: $4.00—half price for seniors and children. FOR INFORMATION AND RESERVATIONS, CALL: 413-229-8084. Group rates available upon request.

TANGLEWOOD LENOX MASSACHUSETTS



TANGLEWOOD INFORMATION

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. until intermission on concert days, otherwise from 10 a.m. to 6 p.m.

Open rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission charge is $5.00, and the proceeds benefit the orchestra's Pension Fund.

The Lost and Found is in the superintendent's house near the Main Gate. Visitors who find stray property may hand it to any Tanglewood official.

Rest rooms and pay phones may be located on the map opposite.

The First Aid station is near the Main Gate. **Physicians** expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

Latecomers will be seated only at the first convenient pause in the program. Those listeners who need to leave before the concert is over are asked to do so between works, and not during the performance.

No smoking, eating, or drinking in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is **forbidden** at all times.

Cameras: You are welcome to bring cameras to Tanglewood, but **please refrain from taking pictures during the music** since the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. We thank you for your understanding and your courtesy.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Catering is by William Manewich. Visitors are invited to picnic before concerts.

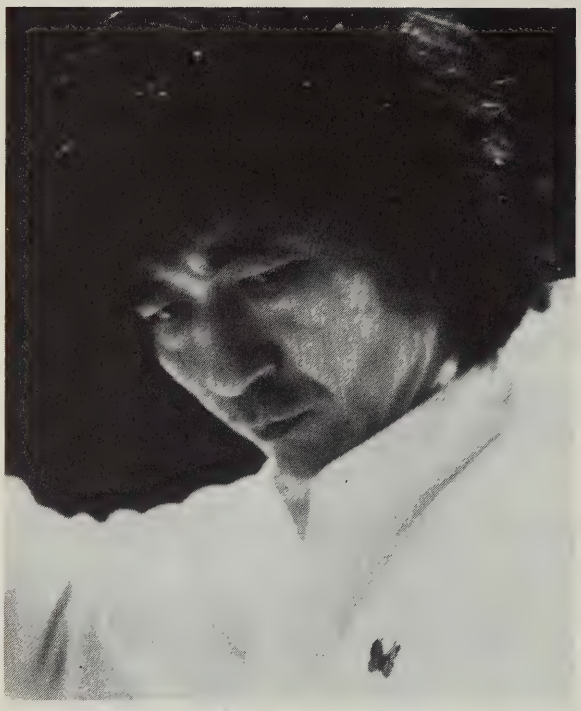
T-shirts, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are Monday through Saturday from 10 to 4; concert evenings from 6:30 to one hour after the concert; and Sunday from noon to one hour after the concert. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Berkshire Music Center.

The Tanglewood Music Store, adjacent to the Glass House and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Berkshire Music Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

BSO courtesy car provided by Hellawell Cadillac-Oldsmobile, Inc., Pittsfield.

Concerts of the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood are funded in part by the National Endowment for the Arts.

Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra the four previous summers at Tanglewood, where he was made an artistic director in 1970. In December of that year he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and

cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. This past March, Seiji Ozawa and the BSO undertook a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years, celebrating the BSO's hundredth birthday; this fall, also to observe the orchestra's centennial, they will undertake an international tour bringing them to Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and regularly conducts the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series, the Grand Prix du Disque for his recording of Berlioz's *Roméo et Juliette,* a Grammy award and the Edison prize for his recording of the Berg and Stravinsky violin concertos with soloist Itzhak Perlman, and several awards for his recording of Schoenberg's *Gurrelieder,* taped live in Symphony Hall. Recent releases with the orchestra include, from Philips, Stravinsky's *Sacre du printemps* and Holst's *The Planets;* from CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, from Telarc, music of Beethoven—the *Egmont* Overture, the Fifth Symphony, and, with pianist Rudolf Serkin, the *Emperor* Concerto. Slated for future release is Mahler's Symphony No. 8, the *Symphony of a Thousand,* recorded by Philips records last fall.



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Take home a taste of Tanglewood this summer by visiting the Glass House, Tanglewood's gift shop located by the Main Gate. From Tanglewood t-shirts to the Boston Symphony's centennial poster by American artist Robert Rauschenberg to the newest addition to the BSO family, *Tanglewoodie* the Raccoon, the Glass House offers a distinctive selection of gifts and souvenirs. The Glass House is open one hour before concerts, during intermissions and one hour after concerts, and weekdays from 10 a.m. to 4 p.m. MasterCharge and Visa credit cards are accepted.





BOSTON SYMPHONY ORCHESTRA

1980/81

First Violins
Joseph Silverstein
Concertmaster
Charles Munch chair

Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair
Cecylia Arzewski
Edward and Bertha C. Rose chair
Bo Youp Hwang
Max Winder
Harry Dickson
Forrest F. Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
*Gerald Gelbloom
*Raymond Sird
*Ikuko Mizuno
*Amnon Levy

Second Violins
Marylou Speaker
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Darlene Gray
*Ronald Wilkison
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Joseph McGauley
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames

**Participating in a system of rotated seating within each string section.*

Violas
Burton Fine
Charles S. Dana chair

Patricia McCarty
Mrs. David Stoneman chair
Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
*Marc Jeanneret
*Betty Benthin

Cellos
Jules Eskin
Philip R. Allen chair

Martin Hoherman
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
*Robert Ripley
Luis Leguia
*Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Martha Babcock

Basses
Edwin Barker
Harold D. Hodgkinson chair

Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*Lawrence Wolfe

Flutes
Doriot Anthony Dwyer
Walter Piston chair

Fenwick Smith
Paul Fried

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair

Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair

Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair

Roger Kaza
Daniel Katzen
David Ohanian
Richard Mackey
Ralph Pottle
Charles Yancich

Trumpets
Rolf Smedvig
Roger Louis Voisin chair

Andre Come
Timothy Morrison

Trombones
Ronald Barron
J.P. and Mary B. Barger chair

Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Arthur Press
Assistant Timpanist

Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot

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strings
* Emanuel Borok, *violin*
Madeline Foley, *chamber music*
* Gerald Gelbloom, *violin*
* Max Hobart, *violin*
* Bernard Kadinoff, *viola*
Endel Kalam, *chamber music*
* Eugene Lehner, *chamber music*
Carol Lieberman, *violin*
* Leslie Martin, *string bass*
George Neikrug, *cello*
* Mischa Nieland, *cello*
Leslie Parnas, *cello*
+Henry Portnoi, *string bass*
+Roger Shermont, *violin*
* Joseph Silverstein, *violin*
Roman Totenberg, *violin*
Walter Trampler, *viola*
* Max Winder, *violin*
* Lawrence Wolfe, *string bass*
+Victor Yampolsky, *violin*
Michael Zaretsky, *viola*

woodwinds
Edward Avedisian, *clarinet*
* Pasquale Cardillo, *clarinet*
* Doriot Anthony Dwyer, *flute*
Roderick Ferland, *saxophone*
* Ralph Gomberg, *oboe*
+John Holmes, *oboe*
+Phillip Kaplan, *flute*
Francis Nizzari, *saxophone*
* Craig Nordstrom, *clarinet*
Harvey Pittel, *saxophone*
* Richard Plaster, *bassoon*
* Matthew Ruggiero, *bassoon*
* Fenwick Smith, *flute*
Laurence Thorstenberg, *oboe*
* Sherman Walt, *bassoon*
* Harold Wright, *clarinet*

brass
* Ronald Barron, *trombone*
* Norman Bolter, *trombone*
Peter Chapman, *trumpet*
Paul Gay, *trombone*
* Gordon Hallberg, *trombone/tuba*
* Daniel Katzen, *French horn*
* Charles Kavalovski, *French horn*

brass (cont.)
Charles A. Lewis, Jr., *trumpet*
* David Ohanian, *French horn*
Samuel Pilaflan, *tuba*
* Harry Shapiro, *French horn*
* Rolf Smedvig, *trumpet*
+Roger Voisin, *trumpet*
* Charles Yancich, *French horn*

percussion
* Thomas Gauger
* Charles Smith

harp
Lucile Lawrence

guitar and lute
Thomas E. Greene, *guitar*
Robert Strizich, *lute*

piano
Luis Batlle
Maria Clodes
Anthony di Bonaventura
Lenore Engdahl
Elizabeth Hagenah
Béla Böszörményi-Nagy
Phillip Oliver, *staff accompanist*
Harriet Shirvan
Edith Stearns
Frederick Wanger

organ
Thomas Dunn
George Faxon
John Ferris
Marian Ruhl Metson
Max Miller

harpsichord
Mark Kroll
Joseph Payne

voice
Eunice Alberts, *contralto*
Mary Davenport, *contralto*
Ellalou Dimmock, *soprano*
Maeda Freeman, *mezzo*
Robert Gartside, *tenor*
Phyllis Elhady Hoffman, *mezzo*
Mac Morgan, *baritone*
Chloe Owen, *soprano*
Allen Rogers, *vocal coaching*
Wilma Thompson, *mezzo*

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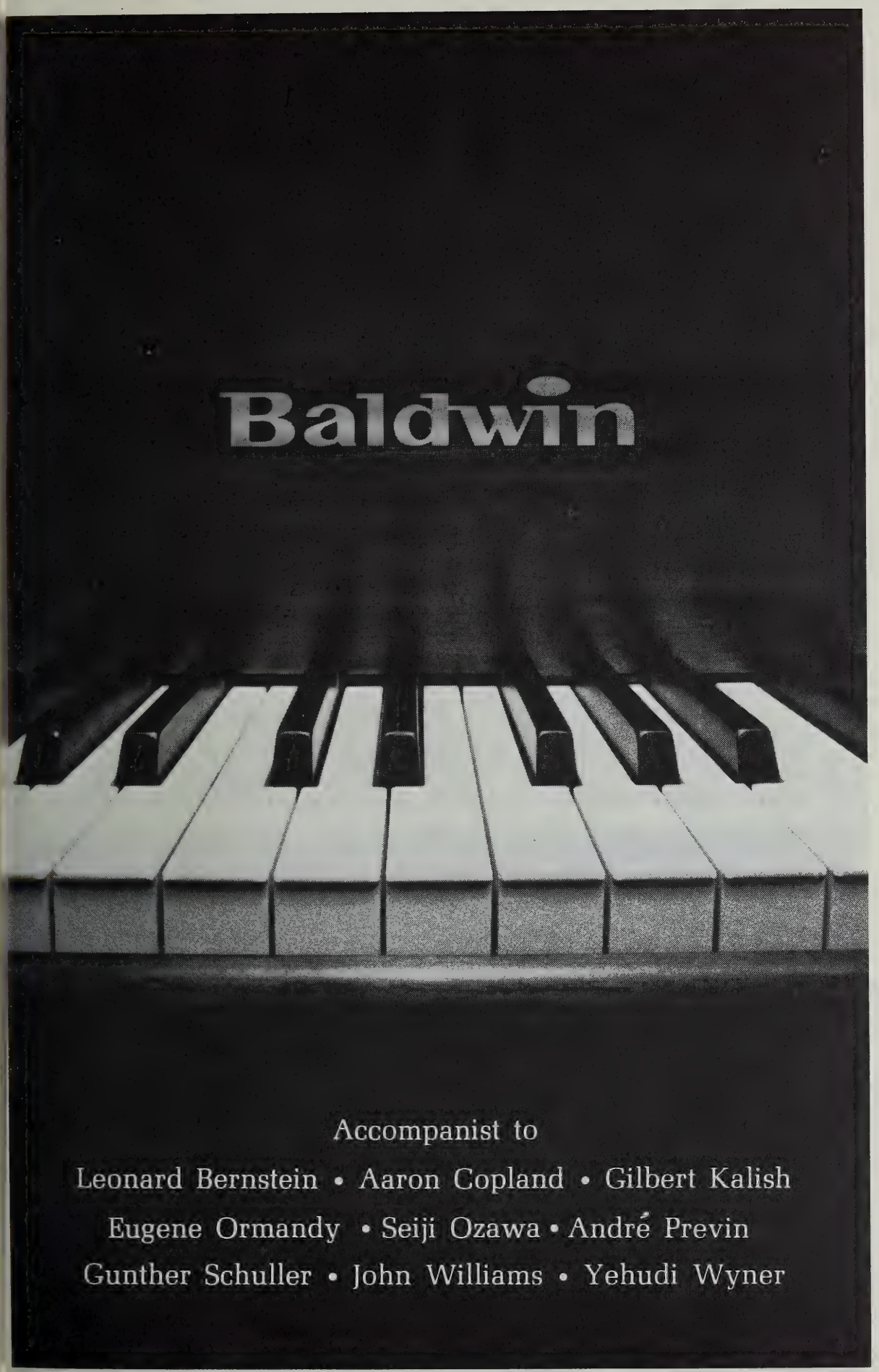
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A Brief History of the Boston Symphony Orchestra

Henry Lee Higginson, soldier, philanthropist, and amateur musician, dreamed many years of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and the inaugural concert took place a century ago on 22 October of that year under the direction of conductor Georg Henschel. Symphony concerts were held in the old Boston Music Hall for nearly twenty years until 1900, when Symphony Hall, the orchestra's present home, was opened. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, Max Fiedler—which culminated in the appointment of the legendary Karl Muck, who served two tenures, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, fulfilling Mr. Higginson's wish to give "concerts of a lighter kind of music." From the earliest days there were both music and refreshments at the "Promenades." These concerts, soon to be given in the springtime and to be renamed first "Popular," and later "Pops," fast became a tradition. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor, to be succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained players.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. There were many striking moves towards expansion: recording, begun with RCA in the pioneering



days of 1917, continued with increasing frequency, as did radio broadcast of concerts. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915, and who became the following year the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Henry Lee Higginson's dream of "a good honest school for musicians" was passionately shared by Koussevitzky, and in 1940 the dream was realized with the founding of the Berkshire Music Center at Tanglewood. This summer academy for young artists remains unique, and its influence has been felt throughout the world.

In 1949 Koussevitzky was succeeded as music director of the orchestra by Charles Munch. During his time in Boston, Munch continued the tradition of supporting contemporary composers and introduced much music from the French repertory to this country; the Boston Symphony toured abroad for the first time. Erich Leinsdorf became music director in the fall of 1962. During his seven years with the orchestra he presented many premieres and restored many forgotten and neglected works to the repertory. As his two predecessors had done, he made many recordings for RCA, including the complete symphonies of Brahms and Beethoven, and a major cycle of Prokofiev's music. Mr. Leinsdorf was an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was instituted. Many concerts were televised during his tenure. William Steinberg succeeded Mr. Leinsdorf in 1969. During his tenure he conducted several American and world premieres, led the 1971 European tour, and directed concerts in cities on the east coast, in the south, and in the mid-west. He made recordings for



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Deutsche Grammophon and RCA, including some of the first in quadraphonic sound, and appeared regularly on television. Seiji Ozawa, artistic director of the Berkshire Festival since 1970, became music director of the orchestra at the beginning of the 1973-74 season, following a year as music adviser. Invited by Charles Munch to Tanglewood as a conducting student in 1960, he has been closely associated with the orchestra in the years since that time. He, too, has made many recordings with the orchestra for the Philips, Deutsche Grammophon, RCA, CBS, and Telarc labels.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of over 1.2 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to a sum of more than 12 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



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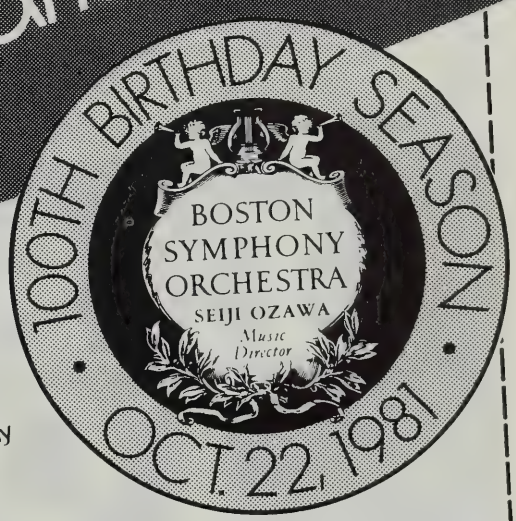
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BSO NEWS NOTES

Centennial News

On 22 October 1981 the Boston Symphony Orchestra celebrates its one hundredth birthday, and two very special events will mark the occasion that week. Sunday, 18 October is the date for a gala concert and dinner dance: Seiji Ozawa will lead the orchestra in an unprecedented program featuring world-renowned guest artists Itzhak Perlman, Leontyne Price, Mstislav Rostropovich, Rudolf Serkin, and Isaac Stern, all of whom will be guests of honor at the dinner dance to follow at the Park Plaza Hotel in Boston. And on 22 October, the actual birthday, Seiji Ozawa will lead the Boston Symphony in a free outdoor performance of Beethoven's Ninth Symphony on the Boston Common, with soloists Faye Robinson, Katherine Ciesinski, Dennis Bailey, and John Cheek, as well as John Oliver's Tanglewood Festival Chorus.

The following week, Mr. Ozawa and the orchestra begin a three-week, eleven-concert international tour taking them to Osaka, Nagoya, and Tokyo in Japan, then to Paris, Frankfurt, Berlin, Vienna, and London. This continues the orchestra's centennial tour activities which began in March with a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years.

The orchestra's 1980-81 hundredth-anniversary season has been marked by other observances as well. Two of the twelve works commissioned by the Boston Symphony Orchestra for its centennial—Leonard Bernstein's Divertimento for Orchestra and Peter Maxwell Davies's Symphony No. 2—have already been performed, and John Corigliano's *Promenade* Overture written for the Boston Pops had its premiere in Symphony Hall this month. A poster to commemorate the orchestra's one hundredth birthday was specially commissioned from Robert Rauschenberg, one of America's most prominent artists; this strikingly colorful montage is available in two forms, a special limited edition of 300 signed and numbered lithographs available through the BSO Friends' Office, or as a printed poster available at the Glass House on the Tanglewood grounds. Also available at the Glass House is a special souvenir booklet, "The First Hundred Years," printed in conjunction with a centennial exhibit mounted in Symphony Hall last February and offering a wonderful assortment of photographs along with essays on various aspects of the Boston Symphony Orchestra's activities and history.

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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Wednesday, 15 July at 8:30

MIRELLA FRENI, soprano
JOHN WUSTMAN, piano

I.

GIORDANI	Caro mio ben
MOZART	"E Susanna non vien! . . . Dove sono," from *Le nozze di Figaro*

II.

ROSSINI	L'invito (Bolero)
ROSSINI	La promessa
VERDI	Ad una stella

III.

VERDI	"Tu che la vanità," from *Don Carlo*

INTERMISSION

IV.

DUPARC	Chanson triste
DUPARC	Soupir
FAURÉ	Chante d'automne
FAURÉ	Toujours!

V.

CHARPENTIER	"Depuis le jour," from *Louise*

VI.

RACHMANINOFF	A Dream
RACHMANINOFF	Spring Waters

Baldwin piano

NOTES

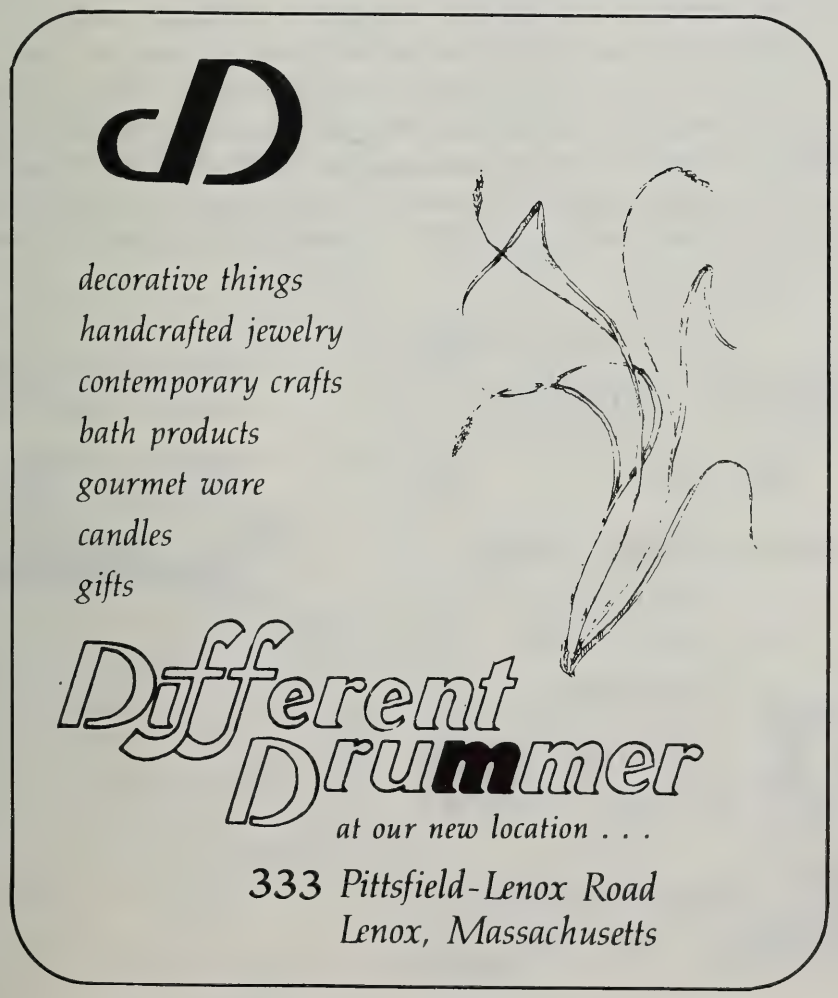
Giuseppe Giordani is one of those composers whose lasting fame has been established by a single work—in this case a single tiny work, the song *Caro mio ben,* which has been among the best-known of all Italian songs since at least the time that anthologies for voice students began to be published. This Giordani, who was also known as Giordaniello, is not to be confused with the older and more famous Tommaso Giordani (ca. 1733-1806), who was active mostly in London and Dublin, where he was an important figure in the musical theater, composing dozens of comic operas, masques, and songs for plays over the space of some four decades, as well as a large quantity of instrumental music. Tommaso has sometimes been claimed as the composer of *Caro mio ben* and as the brother of Giuseppe, though neither claim appears to have a basis in fact. Giuseppe (ca. 1753-1798) was, like Tommaso, a Neapolitan, but he remained in Italy and composed at least twenty-five operas, as well as many arias and duets. From this vast outpouring of music, all that is ever heard today is the little song *Caro mio ben,* the poetry of which brings together in a few lines all the cliches of Italian verse (it would be possible to understand entire scenes and whole operas in Italian simply by using this song as a vocabulary guide!), but the simple directness of the melodic line somehow puts wings on the pedestrian poetry.

Le nozze di Figaro was the first of **Mozart**'s collaborations with the librettist Lorenzo da Ponte that produced three operas standing with the very greatest examples of the genre. It was here that Mozart (1756-91) first fully displayed his masterful, even magical control of character and emotion. The opera might have been played completely for laughs (the subtitle of Beaumarchais's comedy on which it is based is *"The Crazy Day"*), but Mozart's sympathy for the foibles of the characters deepens their expressive range, and nowhere so much as in the figure of the Countess, of whose love for her wayward husband we must be convinced if the finale is to have any dramatic point. The third-act aria in which, with mixed emotions, she anxiously awaits word of progress of her little plot to regain her husband's affections (by changing clothes with her chambermaid Susanna, whom the Count is trying to seduce, and keeping the appointment in her place), fully convinces us, by the poignancy and nobility of the music Mozart has written for her, of the constancy of her love for this fickle spouse.

Song composition was never a major preoccupation of Italian opera composers in the nineteenth century; they were too busy writing for the stage, which was far more lucrative and more likely to lead to fame. **Gioacchino Rossini**'s best known songs, contained in a set called *Les Soirées musicales,* were all composed in the early 1830s, after he had so suddenly and mysteriously given up operatic composition forever. **Giuseppe Verdi**'s songs, on the other hand, were the work of a young composer; very few were written after the 1840s, once he was firmly established as the most significant Italian opera composer. Rossini (1792-1868) chose his texts from poets old and new; about half the songs in the *Soirées musicales* (including *La promessa*) were to poems by Pietro Metastasio, the eighteenth-century Viennese court poet who had created the libretti to

which hundreds of operatic settings were composed. The other half (including *L'invito*) are to texts of Carlo Pepoli, Rossini's contemporary and the librettist for Bellini's *I puritani.* Verdi's principal song collections consisted of six "romances" published in 1838 (which included Italian translations of some of Goethe's most often-set poems) and another set published in 1845. This latter includes *Ad una stella,* to a text by Andrea Maffei, who had collaborated on the libretto for *Macbeth* and wrote the libretto for *I masnadieri,* based on Schiller's *Die Räuber.* In general, the expressive element in all these songs is the voice; the piano accompaniment serves to provide support, but rarely illuminates the vocal line in the way that the accompaniment to a German Lied does. But then the voice has always been the central element in Italian music.

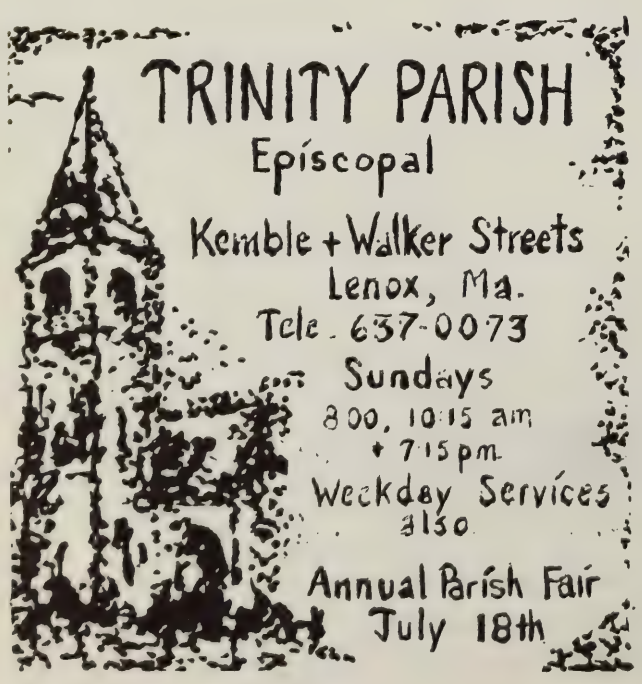
Verdi (1813-1901) composed *Don Carlos* (*sic,* in French) for the Paris Opéra in 1867, where it was a grand opera in the true sense of the term, cast in five acts, with an historical subject and an enormously elaborate ballet. In 1884 Verdi shortened the work to four acts by omitting the first entirely (and moving one aria to the beginning of what had been the second act); the ballet, too, was omitted in performances outside of Paris. It is this truncated (and somewhat rewritten) version of the opera that we have come to know, though we know it as *Don Carlo* (in Italian). Verdi himself wrote the opera and worked on the abridgment in French; the Italian translation which is given in most opera houses was the work of others for the first Italian production. Only in recent years have we had



the opportunity to hear the opera as Verdi composed it, especially in Sarah Caldwell's 1973 production, which not only restored the full five acts and the French text, but even added substantial (and interesting) passages that Verdi had been forced to cut after the dress rehearsal because the show was running too long. The aria *"Tu che la vanità"* opens the final act (which is either the fourth or fifth, depending on the version). Elisabeth of Valois, having first fallen in love with her intended husband, the Infanta of Spain, Don Carlos, and who was then unexpectedly married to his father, King Philip II, has come to pray before the monument of Charles V at St. Just, where she has arranged to meet her stepson Carlos in order to bid him a last farewell. She begs the spirit of the late emperor for compassion in her plight, and recalls her happier youthful days in her native France. (This passage includes a reference to the love duet found in the first act of the five-act version of the opera; listeners who know only the later four-act version will not have heard the duet and so cannot recognize the reference to Elisabeth's first infatuation with Carlos.)

If Giordani achieved substantial fame on the wings of a single song, *Caro mio ben,* **Henri Duparc** managed to be ranked among the immortal composers of French song with only a slightly larger contribution. Though he lived from 1848 to 1933, he abandoned composition after 1885 as the result of a neurasthenic condition that had crippling psychological ramifications. When he gave up composition, he had completed and acknowledged an artistic legacy of only thirteen songs (though several other works have been recovered from undestroyed manuscripts in the meantime). He had an unrivaled feeling for poetic atmosphere and developed a musical unity and substance in his songs that had hitherto been unknown and was not equalled before the advent of Fauré.

Gabriel Fauré (1845-1924) is widely acknowledged as the greatest master of the French art song, or *mélodie. Chante d'automne,* to a poem of Baudelaire, was composed about 1871; *Toujours!* is the second in a series of



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three songs published as *Poème d'un jour,* composed in 1878, which tell in short order of a couple meeting, vowing eternal love, and breaking up.

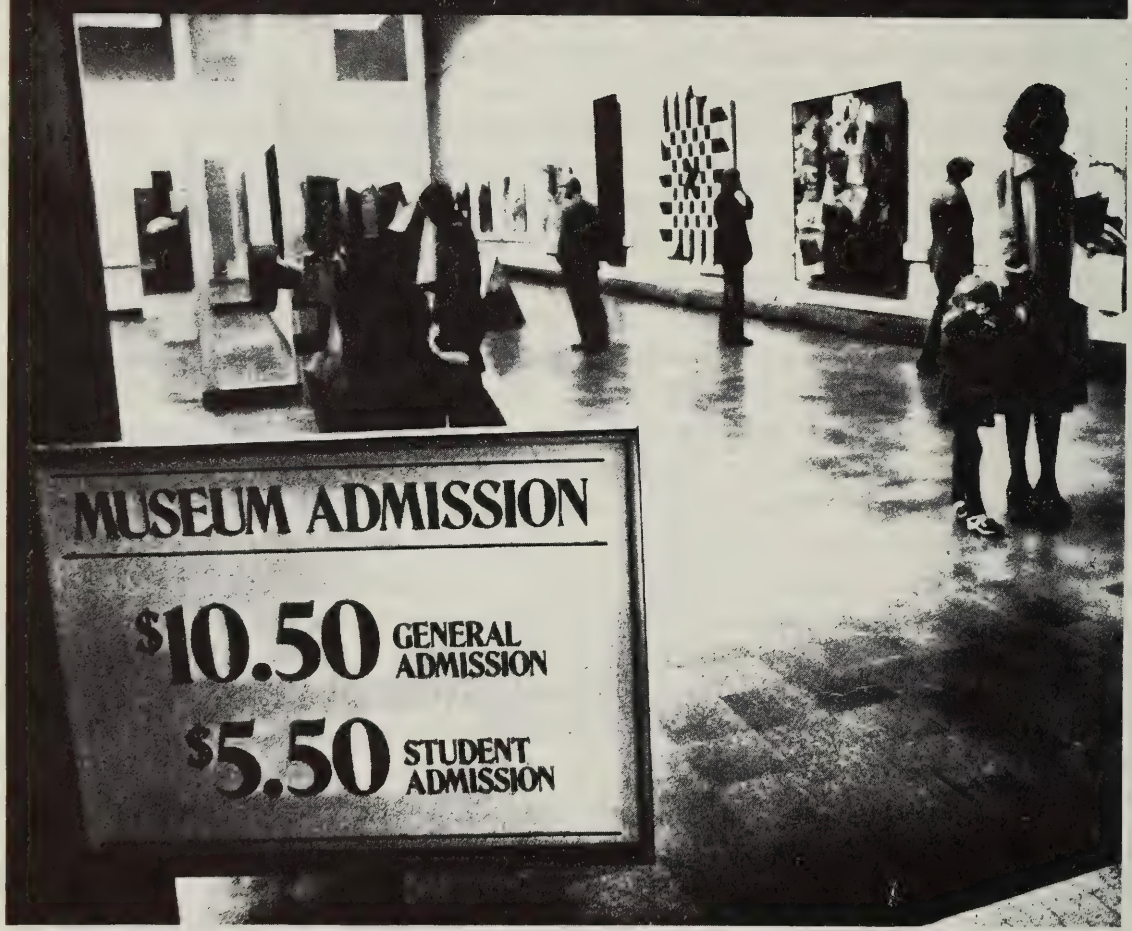
Gustave Charpentier's (1860-1956) *Louise,* composed to his own libretto, is an opera of everyday realism in Paris. With notable understatement it tells the story of how Louise breaks away from the stifling control of a constantly sniping mother and a constantly griping father to find happiness, in her own undemanding way, in the arms of her lover. *"Depuis le jour,"* which has been from the beginning the most popular excerpt from the opera, depicts Louise avowing her happiness to the man who took her away from the unwelcome parental control.

The rich literature of Russian song has for too long been a closed book to most western singers (and therefore to audiences as well). Having duly learned to sing in Italian, French, German, and English, too many singers have shrunk from the terrors of the Russian language and have therefore failed to explore this expressive, highly characteristic genre. **Sergei Rachmaninoff** (1873-1943) is best known for his piano music, whether piano solo or in his concertos. But the piano is, of course, an important collaborator in the art song, so it should not surprise us to find that Rachmaninoff wrote more than seventy songs with piano accompaniment, works in which he could exploit his melodic gift and his unparalleled sense of keyboard coloration and figuration to produce a splendid body of music. The two songs to be performed here are early works. The six songs of Opus 8 were composed in the autumn of 1893, when the composer was but twenty; all of them are Russian translations of Ukrainian or German texts. The fifth song in the set, *Son (A Dream),* is a setting of a text by Heinrich Heine, probably the most frequently composed poet in the Romantic era, in a translation by A. Pleshcheyev. Opus 14 was completed in 1896, the year before the disastrous premiere of his First Symphony made Rachmaninoff withdraw from composition almost totally for three years. The piano parts become increasingly elaborate in this set, and it is entirely appropriate that *Vesenniye vodi (Spring Waters),* the accompaniment of which approaches orchestral proportions, should be dedicated to the composer's former piano teacher, Anna Ornatskaya.

—Steven Ledbetter

Texts and translations begin on page 9.

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Caro mio ben

Caro mio ben, credimi almen,
Senza di te languisce il cor.
Il tuo fedel sospira ognor.
Cessa, crudel, tanto rigor!

My dearly beloved, believe me when I tell you
that without you my heart languishes.
Your faithful lover sighs continuously.
Cease, cruel one, to be so hard!

—*Anonymous*

E Susanna non vien! . . . Dove sono

E Susanna non vien! Son ansiosa
Di saper come il Conte
Accolse la proposta. Alquanto ardito
Il progetto mi par; e ad uno sposo
Si vivace e geloso . . .
Ma che mal c'e? Cangiando i miei vestiti
Con quelli di Susanna, e i suoi co' miei . . .
Al favor della notte . . . O cielo! A quale

Susanna still doesn't come! I am anxious
to know how the Count
received the proposal. This whole venture
strikes me as rather daring; and to a husband
so vigorous and jealous . . .
But what harm is there? Changing my clothes
for those of Susanna, and she for mine . . .
Making use of the night . . . O heavens!
To what

Umil stato fatale io son ridotta
Da un consorte crudel; che, dopo avermi,
Con un misto inaudito
D'infedeltà, di gelosie, di sdegni,
Prima amata, indi offesa, e alfin tradita,

a humble, fatal state I am reduced
by a cruel husband, who, after having,
with the unheard-of combination of
infidelity, jealousy, and disdain,
first loved me, then offended me, and finally
betrayed me,

Fammi or cercar da una mia serva aita!

makes me now seek aid from my servant!

Dove sono i bei momenti
Di dolcezza e di piacer,
Dove andaro i giuramenti
Di quel labbro menzogner?

Where have those beautiful moments
of sweetness and pleasure gone?
Where the vows
of those lying lips?

Perché mai, si in pianti e in pene
Per me tutto si cangiò,
La memoria di quel bene
Dal mio sen non trapassò?

Why, if everything has changed for me
into weeping and pain,
does the memory of that happiness
not pass away from my breast?

Ah! se almen la mia costanza
Nel languire amando ognor
Mi portasse una speranza
Di cangiar l'ingrato cor.

Ah! If only at last my constancy
in loving him even as I languish
could bring to me one hope
of changing his ungrateful heart.

—*Lorenzo Da Ponte*

L'invito (Bolero)

Vieni, o Ruggiero, la tua Eloisa
da te divisa non può restar:
alle mie lacrime già rispondevi,
vieni, ricevi il mio pregar.

Vieni, o bell'angelo, vien, mio diletto,
sovra il mio petto vieni a posar!
Senti se palpita, se amor t'invita . . .
vieni, mia vita, fammi spirar.

—*Carlo Pepoli*

The Invitation (Bolero)

Come, Ruggiero, your Eloise
does not wish to remain separated from you:
you responded once already to my tears,
come, now, and receive my prayers.

Come, oh fair angel, come, my delight,
come rest on my bosom!
Feel how it beats, how love invites you . . .
come, my life, that I may breathe again.

Please turn the page quietly.

La promessa

Ch'io mai vi possa lasciar d'amare,
no, nol credete, pupille care;
nemmeno per gioco v'ingannerò.
Voi sole siete le mie faville,
e voi sarete, care pupille,
il mio bel foco sin ch'io vivrò.

— Pietro Metastasio

The Promise

That I could ever stop loving you,
no, don't believe it, dearest eyes;
not even in jest would I deceive you.
You alone are my spark,
and you, dear eyes, shall be
my radiant fire as long as I live.

Ad una stella

Bell'astro della terra,
Luce amorosa e bella,
Come desia quest'anima
Oppressa e prigioniera
Le sue catene infrangere,
Libera a te volar!

Gl'ignoti abitatori
Che mi nascondi, o stella,
Cogl'angeli s'abbracciano
Puri fraterni amori,
Fan d'armonie cogl'angeli
La spera tua sonar.

Le colpe e i nostri affanni
Vi sono a lor segreti,
Inavvertiti e placidi
Scorrono i giorni e gli anni,
Nè mai pensier li novera,
Nè li richiama in duol.

Bell'astro della sera,
Gemma che il cielo allieti,
Come alzerà quest'anima
Oppressa e prigioniera
Dal suo terreno carcere
Al tuo bel raggio il vol!

— Andrea Maffei

To a star

Fair star of earth,
loving and beautiful light,
how greatly this soul,
oppressed and imprisoned, desires
to shatter its chains,
freely to fly to you!

The unknown inhabitants
whom you conceal from me, o star,
embrace, with the angels,
pure brotherly love,
make hope resound
in angelic harmonies.

Our guilts and anxieties
are unknown to them;
unnoticing and placid
the days and years flow by,
never do thoughts remind them,
never recall them to grief.

Fair star of evening,
gem that gives joy to heaven,
how may this soul,
oppressed and imprisoned, lift itself in flight
from its terrestrial dungeon
to your bright splendor?

Tu che la vanità

Tu che la vanità conoscesti del mondo,
e godi nell'avel il riposo profondo,
se ancora si piange in cielo,
piangi sul mio dolore.
e porta il pianto mio
al trono del Signor.
Carlo qui verrà, sì!
che parta e scordi omai . . .
A Posa di vegliar
su i giorni suoi giurai.
Ei segua il suo destin,
la gloria il traccerà.
Per me, la mia giornata
a sera è giunta già!

You who knew the vanities of this world,
and who enjoy in the tomb profound repose,
if there is still weeping in heaven,
weep over my grief,
and take my tears
to the throne of the Lord.
Carlo is coming here, yes!
Let him go away and forget forever . . .
To Posa I promised
to watch over him.
He must follow his destiny,
it will lead to glory.
As for me, my day
has reached its evening time already!

Francia, nobile suol,
sì caro a' miei verd'anni!
Fontainebleau! su voi schiude
il pensier i vanni!
Eterno giuro d'amor là
Dio da me ascoltò,
e quest'eternità
un giorno sol durò.
Tra voi, vaghi giardin
di questa terra ibera,
se Carlo ancor dovrà
fermar i passi a sera,
che le zolle, i ruscelli,
i fonti, i boschi, i fior,
con le lor armonie
cantino il nostro amor.
Addio, addio, bei sogni d'or,
illusion perduta!
Il nodo si spezzò,
la luce s'è fatta muta!
Addio, addio, verd'anni ancor!
cedendo al duol crudel,
il cor ha un sol desir:
la pace dell'avel!
Tu che la vanità conoscesti del mondo,
[etc.]

France, noble country,
so dear to the years of my youth!
Fontainebleau! toward you
my winged thoughts fly.
An eternal pledge of love
God heard me give there,
and this eternity
lasted but a day.
Among you, lovely gardens
of this Spanish land,
if Carlo should some time
stop at evening,
may the turf, the brooks,
the fountains, the forests, the flowers,
in harmony
sing of our love.
Farewell, farewell, beautiful golden dreams,
lost illusion!
The knot has been cut,
the light put out!
Farewell, farewell, years of my youth!
Yielding to cruel pain,
my heart has but one desire:
the peace of the tomb!
You who knew the vanities of this world,
[etc.]

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Chanson triste

Dans ton coeur dort un clair de lune,
Un doux clair de lune d'été,
Et pour fuir la vie importune
Je me noierai dans ta clarté.

J'oublierai les douleurs passées,
Mon amour, quand tu berceras
Mon triste coeur et mes pensées,
Dans le calme aimant de tes bras.

Tu prendras ma tête malade
Oh! quelquefois sur tes genoux,
Et lui diras une ballade
Que semblera parler de nous.

Et dans tes yeux plains de tristesses,
Dans tes yeux alors je boirai
Tant de baisers et de tendresses
Que, peut-être, je guérirai . . .

—Jean Lahor

Sad song

In your heart sleeps moonlight,
soft summer moonlight,
and to flee from this bothersome life
I shall drown myself in your brightness.

I shall forget past sorrows,
my love, when you cradle
my sorrowful heart and my thoughts
in the loving calm of your arms.

You will take my aching head
Oh! sometimes on your knee,
and you will recite a ballad
that seems to speak of us.

And in your eyes full of sorrows,
in your eyes then I will drink
so many kisses and so much tenderness
that, perhaps, I shall be healed . . .

Soupir

Ne jamais la voir ni l'entendre,
Ne jamais tout haut la nommer,
Mais, fidèle, toujours l'attendre,
 Toujours l'aimer.

Ouvrir les bras, et, las d'attendre,
Sur le néant les refermer!
Mais encor, toujours les lui tendre,
 Toujours l'aimer.

Ah! ne pouvoir que les lui tendre
Et dans les pleurs se consumer,
Mais ces pleurs toujours les répandre,
 Toujours l'aimer.

Ne jamais la voir ni l'entendre,
Ne jamais tout haut la nommer,
Mais d'un amour toujours plus tendre
 Toujours l'aimer.

—Sully Prud'homme

Sigh

Never to see or hear her,
never to speak her name aloud,
but, faithful, to wait for her forever,
 ever to love her.

To open my arms, and, weary of waiting,
to close them again on emptiness!
yet still, always, to extend them towards her,
 ever to love her.

Ah! only to be able to stretch them towards her
and to be consumed in tears,
but to shed these tears forever,
 ever to love her.

Never to see or hear her,
never to speak her name aloud,
but with a love ever more tender,
 ever to love her.

Chant d'automne

Bientôt nous plongerons dans les froides ténèbres.
Adieu, vive clarté de nos étés trop courts!

J'entends déjà tomber, avec un choc funèbre,
Le bois retentissant sur le pavé des cours,
J'écoute en frémissant chaque bûche qui tombe;
L'échafaud qu'on bâtit n'a pas d'écho plus sourd.
Mon esprit est pareil à la tour qui succombe
Sous les coups du bélier infatigable et lourd;

Il me semble, bercé par ce choc monotone

Qu'on cloue en grande hâte un cercueil quelque part!
Pour qui? c'était hier l'été, voici l'automne!

Ce bruit mystérieux sonne comme un départ!
J'aime, de vos longs yeux la lumière verdâtre,
Douce beauté! mais aujourd'hui tout m'est amer.
Et rien, ni votre amour, ni le boudoir, ni l'âtre,
Ne me vaut le soleil rayonnant sur la mer!

— Charles Baudelaire

Autumn song

Soon we shall plunge into the cold darkness.
Farewell, living brightness of our summers so short!

Already, with a funeral shock, I hear fall
the wood resounding on the paved course,
shuddering I hear each log that falls;

The scaffold that is built has no echo more dull.
My spirit is like the tower that falls
beneath the blows of the heavy, untiring battering ram;

It seems to me, beguiled by this monotonous shock,

that a coffin is nailed shut in great haste somewhere!
For whom? yesterday it was summer; here is autumn!

That mysterious noise resounds like a departure!
I love the greenish light of your large eyes,
sweet beauty! but today everything seems bitter.
And nothing—not your love, nor the boudoir, nor the hearth,
is worth as much to me as the sun shining on the sea!

Toujours!

Vous me demandez de me taire,
De fuir loin de vous pour jamais,
Et de m'en aller solitaire,
Sans me rappeler qui j'aimais!

Demandez plutôt aux étoiles
De tomber dans l'immensité,
A la nuit de perdre ses voiles,
Au jour de perdre sa clarté!

Demandez à la mer immense
De dessécher ses vastes flots,
Et, quand les vents sont en démence,
D'apaiser ses sombres sanglots!

Mais n'espérez pas que mon âme
S'arrache à ses âpres douleurs,
Et se dépouille de sa flamme
Comme le printemps de ses fleurs.

— Charles Grandmougin

Forever!

You ask me to be silent,
to flee far from you forever,
and to go away alone,
without recalling the one whom I loved!

Rather ask the stars
to fall into the abyss,
night to lose its veils,
and day to lose its brightness!

Ask the immense ocean
to dry up its vast floods,
and, when the winds are mad,
to appease its sullen sobs!

But never hope that my soul
will pry itself away from its bitter sorrows,
and strip itself of its flame
like the springtime of its flowers.

Depuis le jour

Depuis le jour où je me suis donnée,
Toute fleurie semble ma destinée.
Je crois rêver sous un ciel de féerie,
L'âme encore grisée de ton premier baiser!

Quelle belle vie!
Mon rêve n'était pas un rêve!
Ah! je suis heureuse!
L'amour étend sur moi ses ailes!
Au jardin de mon coeur
Chante une joie nouvelle!
Tout vibre, tout se réjouit
De mon triomphe!
Autour de moi tout est sourire, lumière et joie!
Et je tremble délicieusement au souvenir charmant
Du premier jour d'amour!

Since the day that I gave myself
all flowery seems my fate.
I think I am dreaming under a sky of fairyland,
my soul still intoxicated by your first kiss!

How beautiful life is!
My dream was not a dream!
Ah, I am happy!
Love spreads over me his wings!
In the garden of my heart
there sings a new joy!
Everything vibrates, everything rejoices
in my triumph!
Everything around me is smiles, light, and joy!
And I tremble deliciously at the charming memory
of the first day of love!

— Gustave Charpentier

Son

I u menya bil kray rodnoy;
Prekrasen on!
Tam el' kachalas' nado mnoy . . .
No to bil son!

Sem'ya druzey zhiva bila.
So vsekh storon
Zvuchali mne lyubvi slova . . .
No to bil son!

— Heinrich Heine, trans. A. Pleshcheyev

A Dream

My native land I once enjoyed
In realms afar,
Where waving pines their branches bowed . . .
My dream is o'er!

And friend I had though far apart.
Unknown 'twould seem;
Had love but stirred within my heart . . .
To wake my dream!

— English version by Edward Agate

Vesenniye Vodi

Eshcho v polyakh beleyet sneg,
A vodi uzh vesnoy shumyat,
Begut i budyat soniy breg,
Begut i bleshchut, i glasyat.

Oni glasyat vo vse kontsi:
"Vesna idyot, vesna idyot,
Mi molodoy nesni gontsi,
Ona nas vislala vperyod.

Vesna idyot, vesna idyot!"
I tikhikh, tyoplikh mayskikh dney
Runyaniy, svetliy khorovod
Tolpitsya veselo za ney.

— F. Tyutchev

Spring Waters

Tho' still the fields are white with snow,
The rushing of springfloods draws near,
The banks are sunny where they flow
They sparkle as they run more clear;

Their voice the icebound fallow stirs:
"The spring is here! The spring is here!
We are the young spring's messengers,
The heralds, we, of her advance.

The spring is here! The spring is here!"
The bright, soft May days come again
And moving in a rosy dance
They gladly haste to join Spring's train.

— English version by Rosa Newmarch

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1981 Tanglewood

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Weekend Prelude

Friday, 17 July at 7

JOSEPH SILVERSTEIN, violin
JULES ESKIN, cello

J.S. BACH — Suite No. 2 in D minor for unaccompanied cello, BWV 1008

Prélude
Allemande
Courante
Sarabande
Menuet I—Menuet II
Gigue

Mr. ESKIN

J.S. BACH — Sonata No. 3 in C for unaccompanied violin, BWV 1005

Adagio
Fuga: Alla breve
Largo
Allegro

Mr. SILVERSTEIN

NOTES

On the face of it, composing music without accompaniment for a solo instrument generally perceived as capable of playing only melodies would seem to be an exercise in futility. How can there possibly be any variety of texture? Any harmonic interest? It is an exercise that composers have accepted as a challenge for centuries—and the results, in turn, become a challenge to performers. Certain techniques have been developed in a kind of *trompe-l'oreille,* to "fool the ear" into hearing several musical lines, just as *trompe-l'oeil* paintings fool the eye into thinking that a flat surface covered with oil paints has three dimensions and tactile reality. The most important of these is writing the melodic line with high and low registers presented in fairly rapid alternation, to suggest two different levels of melody going along together. Often the melodic lines are built of arpeggiations in such a way that the low note suggests a bass, the high note a melody line, and any middle notes the background harmony. That is about the only way to suggest multiple lines on, say, the flute, which has a large literature of unaccompanied music. But on the violin or cello it is also possible to sound more than one note at a time by the technique of multiple-stopping (playing two or more strings at once). Before Bach, this technique had already been developed for the violin by such composers as Biber and J.J. Walther, but Bach seems to be the first to have transferred it to the cello.

The solo violin and cello works were apparently all composed early in Bach's Cöthen period (1717-1723). At any rate, he made a fair copy of the manuscript of the violin works (three sonatas and three partitas) in 1720; the cello suites seem stylistically to be earlier works, although the existing manuscript copy was made at a later date by Bach's wife Anna Magdalena. Both sets of works demonstrate Bach's intimate knowledge of the technique of these instruments and his ability to bring their idioms into effective play, far surpassing any earlier essays in this line. The cello suite in D minor contains all of the standard dance forms of a Bach suite—allemande, courante, sarabande, and gigue—plus a pair of minuets to be performed in alternation, all preceded by a pensive prelude. The third violin sonata even includes as its second movement a fugue, surely the genre least likely to be found played by an unaccompanied violin and the greatest challenge to both composer and performer. To be sure Bach, of necessity, drops and adds lines freely in this fugue, but the basic structure—with the four fugal entries in the exposition, light two-part dialogue in many of the episodes, motivic development, and even an exposition of the subject presented upside-down—remains clear throughout.

—Steven Ledbetter

1981 Tanglewood

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Sir Colin Davis, Principal Guest Conductor
Joseph Silverstein, Assistant Conductor

Friday, 17 July at 9

JOSEPH SILVERSTEIN conducting

J.C. BACH — Sinfonia in E flat for double orchestra, Opus 18, No. 1
[Allegro]
Andante
Allegro

J.S. BACH — Orchestral Suite No. 1 in C, BWV 1066
[Ouverture]
Courante
Gavotte I—Gavotte II
Forlane
Menuet I—Menuet II
Bourrée I—Bourrée II
Passepied I—Passepied II

INTERMISSION

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

J.S. BACH — Cantata No. 169, *Gott soll allein mein Herze haben*

Sinfonia
Arioso: *Gott soll allein mein Herze haben*
Aria: *Gott soll allein mein Herze haben*
Recitativo: *Was ist die Liebe Gottes?*
Aria: *Stirb in mir, Welt und alle deine Liebe*
Recitativo: *Doch meint es auch dabei*
Chorale: *Du süsse Liebe, schenk uns deine Gunst*

JOCELYNE TAILLON
Members of the TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

J.S. BACH — Orchestral Suite No. 4 in D, BWV 1069

[Ouverture]
Bourrée I—Bourrée II
Gavotte
Menuet I—Menuet II
Réjouissance

Please do not take pictures during the concert. Flashbulbs, in particular, distract the musicians and other members of the audience.

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NOTES

John Christian Bach
Sinfonia in E flat for double orchestra, Opus 18, No. 1

John Christian Bach was born—Johann Christian Bach—in Leipzig on 5 September 1735 and died in London on 1 January 1782. The Sinfonia in E flat is one of a set of six written between 1774 and 1777 and published about 1781. Orchestra I of Bach's double orchestra consists of two oboes, two horns, bassoon, and strings, while orchestra II has two flutes with strings.

Johann Christian was the eleventh child and youngest son of Johann Sebastian and Anna Magdalena Bach: two sisters, Johanna Caroline and Regine Susanna, followed him in the nursery. Johann Sebastian, left fatherless a month before his tenth birthday, had been put in the spiritual and material care of his oldest brother, Johann Christoph. Now it was the turn of the fourteen-year-old Johann Christian to be taken in by Carl Philipp Emanuel (Wilhelm Friedemann, still a bachelor, was not equal to that responsibility, though it was he who accompanied his young stepbrother on the journey from Leipzig to Berlin). A firm foundation had been laid—Johann Christian had begun his studies at home with the *Klavierbüchlein* his father had written out for Friedemann a quarter century earlier—and under Philipp Emanuel's tutelage the boy quickly turned into an accomplished composer and keyboard artist. But where Maria Barbara's sons Friedemann and Philipp Emanuel inclined toward a highly charged, even fantastical style, Anna Magdalena's sons Johann Christoph Friedrich and Johann Christian tended toward a smooth, elegant, *galant* manner. Johann Christian, furthermore, was the only one of the Bachs to become an opera composer.* In 1756 he journeyed to Italy and a year later was studying with the renowned Padre Giambattista Martini, the most learned pedagogue of his time, whose pupils included Gluck, Mozart, and Grétry.

"Paris is worth a Mass," Henry IV of France is said to have declared when he became a Catholic in 1593 in order to be acceptable as King. In that spirit the adaptable and Lutheran Johann Christian became Catholic Giovanni Cristiano and assumed the position of organist in the Milan Cathedral. It was 800 lire and little work, he reported to Padre Martini. Meanwhile he continued to compose and play for Count Litta, the patron who had underwritten his studies, and began to have operas performed in Turin and Naples. His reputation spread. Soon he heard that Queen Charlotte Sophia of England, the young wife of George III, was looking for a German-speaking music master. (Haydn, who met her in London thirty years later, said she played not badly—for a queen.) Having impressed with an ode, *Thanks Be to God,* he won the position and arrived in London in the summer of 1761, to remain there for the rest of his life

*Sebastian enjoyed opera—he and Friedemann sometimes used to go from Leipzig to Dresden to see the new productions of Hasse—and it is quite possible to imagine that if he had lived in an opera town (as Burney wished he had) he would have written for the theater, gladly and with success.

as John Christian (sometimes Jean Crêtien) Bach. The Saxon Master of Music, as posters often proclaimed him, soon became involved in the operatic life of the capital and in 1764 started a significant series of concerts with Karl Friedrich Abel, the last virtuoso on the viola da gamba before our own time.* In 1774 they built the Hanover Square Concert Rooms where Haydn, in the nineties, gave his famous London concerts. Bach enjoyed successes on the continent as well, especially at Mannheim, then an important music center, and in Paris, but by 1780 his vogue had diminished. When he died on New Year's day of 1782, he was in pitifully reduced circumstances. Queen Charlotte paid for his funeral and granted his widow a pension.

One who mourned "the London Bach" with an especial sense of loss, indebtedness, and personal affection was Wolfgang Amadeus Mozart. He had visited London as an eight-year-old in the spring of 1764, played for George III, accompanied Queen Charlotte, and given public concerts. But no musical experience delighted him more than his meetings with Bach, the master taking the boy on his lap while they improvised at the harpsichord, sometimes taking alternate measures, or perhaps with Mozart completing a fugue begun by Bach. Beyond that, though, Mozart's musical language was formed by what he learned from Bach, so persuasive a model of elegance, sweetness, and accomplished vocal style. To that, Mozart would eventually add those sensuous, emotional, and intellectual elements that make him Mozart, that set his music apart from that of his contemporaries; also the encounter in 1782 with the music of Johann Sebastian Bach further and crucially enlarged the range of what he could say, but Johann Christian was the foundation for him, as Carl Philipp Emanuel was for Haydn and even Beethoven.

The London publisher William Forster issued around 1781 "six Grand Overtures, three for Single & three for a Double Orchestre, for Violins, Hautboys, Flutes, Clarinetts, Horns, Tenor and Bass, composed by John Christian Bach, Musical Master to Her Majesty and the Royal Family," assigning then the opus number 18.† Composing for multiple orchestras fascinates composers. We have had notable examples in recent years by Stockhausen and Carter; Barbara Kolb's *Soundings* is another, and so is *Deaï*, the work Gunther Schuller wrote for the Boston Symphony's trip to Japan several years back and which was given its American premiere at Tanglewood two summers ago. Bach responds to this challenge with delightfully adroit wit, readiness, and variety, as the two groups complement, imitate, or with exquisite courtesy contradict one another. For the opening of the Andante, Bach has a charming idea in having the strings of orchestra I present a delicately embellished variation *before* their colleagues of orchestra II respond with the plain theme. The ebullient finale is in the

*It was the second generation of Bach-Abel collaborations, for Karl Friedrich Abel's father, Christian Ferdinand, had been a gambist and cellist under Sebastian Bach at Cöthen.

†Confusingly, at about the same time, the Amsterdam publisher Schmitt also published a pair of J.C. Bach's symphonies as Opus 18. One of Schmitt's symphonies, furthermore, is the same as Forster's Opus 18, No. 4.

6/8 hunt-music style. Altogether, this symphony represents the superbly accomplished John Christian Bach—Mozart without Mozart, if you will—at his harmonious, felicitous best.

—Michael Steinberg

Michael Steinberg, now Artistic Adviser of the San Francisco Symphony, was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Johann Sebastian Bach
Orchestral Suite No. 1 in C, BWV 1066
Cantata No. 169, *Gott soll allein mein Herze haben*
Orchestral Suite No. 4 in D, BWV 1069

Johann Sebastian Bach was born in Eisenach on 21 March 1685 and died in Leipzig on 28 July 1750. The first orchestral suite is scored for two oboes, bassoon, strings, and continuo. Cantata No. 169 calls for alto soloist, four-part chorus (for the final chorale), two oboes and oboe da caccia, obbligato organ, strings, and basso continuo. The fourth orchestral suite is scored for three trumpets, timpani, three oboes, bassoon, strings, and continuo.

A very large part—we will probably never know how large—of Johann Sebastian Bach's music is lost. Probably two-fifths of his cantatas have disappeared (this figure based on an assessment of the size of his output made shortly after his death), but a much larger percentage of the purely instrumental music is lost, simply because there would have been no institutional means of organizing or preserving it. Scores and parts might be handed to performers, passed on to others, and so on. As a result, we must assume that the surviving orchestral works of Bach—the six Brandenburg concertos, the four orchestral suites, and upwards of twenty solo concertos—represent only the tip of the iceberg. Most of the surviving works were composed (or at least put into present form) during the six years (1717-23) that Bach spent in the service of Prince Leopold of Anhalt-Cöthen. Since Bach himself was Lutheran and the prince's court was Calvinist (with little or nothing in the way of elaborate music during the church services), this appointment represented the one period in Bach's life when he had no official church duties and devoted himself almost entirely to the production of secular music—birthday cantatas and chamber and orchestral works—for his music-loving patron. (Only when the prince, in December 1721, married a woman who was "not interested in the Muses" did the happy relationship between composer and patron crumble; this event no doubt partly motivated Bach's decision to seek other employment.)

The numbering of the four orchestral suites is conventional and fails to reflect their order of composition. In fact, the First and Fourth suites come from the Cöthen period, though their precise date of composition or first performance is unknown. (The Second and Third suites were composed roughly a decade later, during Bach's Leipzig years.) The term "suite" is also a modern convention, used to describe a composition consisting of a series of dance movements that follow one another in succession. Bach

himself called these works after their first and largest component, the grand French-style overture, and indeed they are published as *Ouvertures.* The French overture, which originated in the ballet overtures of Jean-Baptiste Lully in the 1650s and quickly spread throughout Europe to be used as a festive musical introduction for operas, ballets, and suites, combines a slow opening section, marked by dotted rhythms and harmonic suspensions, followed by a fast section that is lightly fugal in character. Normally both sections are repeated. Occasionally—as in both of these suites—the slower opening section returns briefly at the end of the cadence. The remainder of the work consists of stylized dance movements which employ the basic metrical patterns of the dances in question but are intended for concert use rather than actual dancing (usually, by the time these movements appear in instrumental suites for listening, the dances that were done to them are becoming passé). The dances in Bach's First and Fourth suites indicate a strong French influence at this particular time, and the selection includes dances of popular origin (such as the Forlane) as well as court dances. Occasionally Bach includes two dances of the same type, one right after the other; they are meant to be performed *alternativement,* in ABA pattern, e.g.: Menuet I—Menuet II—Menuet I. The Fourth Suite concludes with a lively and brilliant movement headed *Réjouissance* ("rejoicing"); this is not a dance name but rather an indication of mood. Such "rejoicings" were not uncommon in early eighteenth-century suites (the other well-known example is the one in Handel's *Royal Fireworks* music).

During Bach's first years in Leipzig, he turned out an extraordinary quantity of music for the weekly Sunday service—an average of one cantata a week, plus additional music for special services. Normally he would select the text and write the music at the beginning of the week, copy out the orchestral parts by Friday (or have his assistants, the boys in his school, copy them for him), and have possibly a single rehearsal—or perhaps none at all—before performing the work in church on Sunday morning. The Cantata No. 169 was composed for performance on 20 October 1726, the eighteenth Sunday after Trinity (until recently the work was thought to date from 1731 or 1732, but Bach research in the last quarter-century has resulted in a much more precise and accurate dating for most of his cantatas). As usual, the text of the cantata refers to the Gospel reading for that Sunday, *Matthew* 22:34-46, Jesus' response to a question concerning the most important of the commandments: "Thou shalt love the Lord thy God with all thy heart, with all thy soul, with all thy mind, and with all thy strength. This is the first and greatest commandment. And the second is like unto it: Thou shalt love thy neighbor as thyself." Thus, in the first four vocal movements, the cantata text emphasizes the individual's love of God over all the things of this world; it then deals with the love of neighbor in the final recitative and chorale. Bach's music highlights and interprets the text for the worshipper, just as the pastor's sermon was intended to provide an exegesis of the Bible readings. Thus, in Bach's day, the music and the sermon were complementary in function, and both of them involved the teaching of the Word, which was central to Luther's theology.

The introductory Sinfonia is nothing more than a reworking for obbligato organ and orchestra of the first movement of Bach's E major

harpsichord concerto (BWV 1059), which was itself apparently derived from a now-lost oboe concerto. This is followed by an unusual combination of movements: an arioso followed by an aria, both based on the same opening text: "God alone shall have my heart; I find in him the highest good." In essence, Bach has chosen to emphasize this notion with ever more elaborate musical means ranging from simple "dry" recitative to the full-scale aria. These words, apparently perceived by both the anonymous poet and the composer as the essential heart of the cantata, are thus illuminated in continually more brilliant guise, an example of Bach's effectiveness as "preacher." For the second aria, Bach goes back to the second movement of the keyboard concerto that he had used for the Sinfonia. It is a *siciliano,* a lilting, lyrical dance, which Bach uses as the framework for the new aria, recomposing it with text. Such reworkings of older music were typical of Bach (and, indeed, of his age), but few examples show more clearly the possibilities; the lovely concerto movement grows far beyond its original bounds into a rapturous song of farewell to all the tinsel and tawdry shallow pleasures of the world. As was customary with Bach, the cantata closes with a verse selected from the literature of the Lutheran chorale to provide a communal summation of the message of his cantata.

—Steven Ledbetter

Cantata No. 169, "Gott soll allein mein Herze haben"

Arioso and Recitative

Gott soll allein mein Herze haben.	God alone shall have my heart.
Zwar merk ich an der Welt,	Yet I notice in the world,
Die ihren Kot unschätzbar hält,	which holds its baubles to be priceless,
Weil sie so freundlich mit mir tut,	that it deals with me in friendly fashion
Sie wollte gern allein	because it alone wants to be
Das Liebste meiner Seele sein.	the dearest love of my soul.
Doch nein; Gott soll allein mein Herze haben:	But no; God alone shall have my heart:
Ich find in ihm das höchste Gut.	in Him I find the highest good.
Wir sehen zwar	To be sure we see
Auf Erden hier und da	here and there on the earth
Ein Bächlein der Zufriedenheit,	a brooklet of contentment,
Das von des Höchsten Güte quillet;	which comes from the goodness of the Highest;
Gott aber ist der Quell, mit Strömen angefüllet,	but God is the source, filled with streams
Da schöpf ich, was mich allezeit	from which I may take at any time
Kann sattsam und wahrhaftig laben:	that which sufficiently and truly restores me:
Gott soll allein mein Herze haben.	God alone shall have my heart.

Aria

Gott soll allein mein Herze haben,
Ich find in ihm das höchste Gut.
Er liebt mich in der bösen Zeit
Und will mich in der Seligkeit
Mit Gütern seines Hauses laben.

God alone shall have my heart;
In Him I find the highest good.
He loves me in evil times
and will restore me in bliss
with the blessings of his house.

Recitative

Was ist die Liebe Gottes?
Des Geistes Ruh,
Der Sinnen Lustgeniess,
Der Seele Paradies.
Sie schliesst die Hölle zu,
Den Himmel aber auf;
Sie ist Elias Wagen,
Da werden wir in Himmeln auf
In Abrahms Schoss getragen.

What is the love of God?
Rest to the spirit,
pleasure to the senses,
paradise to the soul.
It closes hell
and opens up heaven.
It is Elijah's chariot
with which we are borne up to heaven
to Abraham's bosom.

Aria

Stirb in mir,
Welt und alle deine Liebe,
Dass die Brust
Sich auf Erden für und für
In der Liebe Gottes übe;
Stirb in mir,
Hoffahrt, Reichtum, Augenlust,
Ihr verworfnen Fleischestriebe!

Die within me,
world, and the love of all your possessions,
that my heart
may ever on earth
practice the love of God;
die within me,
arrogance, opulence, covetousness,
you rejected drives of the flesh!

Recitative

Doch meint es auch dabei
Mit eurem Nächsten treu!
Denn so steht in der Schrift geschrieben:
Du sollst Gott und den Nächsten lieben.

But at the same time,
be true to your neighbor.
For thus it is written in the Scripture:
Thou shalt love God and your neighbor.

Chorale

Du süsse Liebe, schenk uns deine Gunst,
Lass uns empfinden der Liebe Brunst,
Dass wir uns von Herzen einander lieben
Und in Friede auf einem Sinn bleiben.
Kyrie eleis.

Thou sweet Love, grant us thy favor,
let us feel the fervor of love
that we may love one another in our hearts
and remain at peace with one accord.
Lord, have mercy upon us.



Mirella Freni

Mirella Freni is one of today's preeminent Italian sopranos, a favorite of conductors like Herbert von Karajan and Sir Georg Solti. Born in the northern Italian city of Modena, the same place and year as her lifelong friend Luciano Pavarotti, Ms. Freni made her debut at the age of nineteen. She has been hailed for her interpretations of Mimi in *La bohème,* Susanna in *Le nozze di Figaro,* Adina in *L'elisir d'amore,* Juliette in *Roméo et Juliette,* and Violetta in *La traviata,* and in recent years her accomplishments have extended to such roles as Elisabetta in *Don Carlo,* Desdemona in *Otello,* the title role of Bellini's *Beatrice di Tenda,* Tosca, and Aida.

Ms. Freni's operatic debut took place in her home town, but she was soon singing throughout Italy. Her debut role at London's Covent Garden and Milan's La Scala was Nanetta in *Falstaff.* For her Metropolitan Opera debut in 1965—the same year as her first United States recital—she chose Mimi, a role with which she had been identified through the La Scala production filmed by Franco Zeffirelli and von Karajan. Her diverse roles have also included Marie in *Daughter of the Regiment,* the title role of Massenet's *Manon,* and Tatiana in *Eugene Onegin.* Her filmed and recorded repertoire also includes Madame Butterfly, and she has also collaborated with such conductors and singers as Abbado, Pavarotti, Corelli, Price, Solti, Böhm, Ghiaurov, Cappuccilli, Domingo, and Giulini. She sings regularly at Salzburg, La Scala, Covent Garden, the Paris Opera, Vienna, and Hamburg, and her infrequent performances in America generate considerable excitement. Ms. Freni made her first appearance with the Boston Symphony Orchestra last weekend in a performance of the Verdi Requiem under the direction of Seiji Ozawa.



John Wustman

Accompanist John Wustman has performed regularly in the world's capitals with Elisabeth Schwarzkopf, Birgit Nilsson, Regine Crespin, Renata Scotto, Christa Ludwig, Irina Arkhipova, Roberta Peters, Elena Obraztsova, Mirella Freni, Carlo Bergonzi, Nicolai Gedda, Yevgeny Nesterenko, and Luciano Pavarotti. He was accompanist for Pavarotti in the historic first vocal recital given at and nationally telecast from the Metropolitan Opera House; he also accompanied Pavarotti for a series of six master classes at the Juilliard School, telecast nationally by PBS.

Professor of Music and Accompanying Division Chairman at the University of Illinois, Mr. Wustman conducts master classes at Indiana University, the University of Michigan, St. Louis Conservatory, North Texas State University, Oberlin College, and other schools; he has also established an annual summer program combining vocal coaching and instruction in accompanying at Eureka College. Born in Byron Center, Michigan, and an alumnus of the University of Michigan, Mr. Wustman began his professional career in New York as accompanist for the Robert Shaw Chorale. He has received a Fulbright Exchange Professorship for two American Specialist grants from the Department of State to teach in Argentina, Peru, and Uruguay, and in Moscow he served as the only American member of the voice jury at the Fourth International Tchaikovsky Competition. He has recorded for Angel, Columbia, London, and Melodiya/Angel, and his recording of songs by Rachmaninoff and Mussorgsky with mezzo-soprano Irina Arkhipova won the Grand Prix du Disque. The University of Michigan School of Music has named Mr. Wustman to its Artistic Advisory Panel, a thirty-member board including some of the world's most eminent musicians.

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Joseph Silverstein

Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of twenty-three, became concert-master in 1962, and was named assistant conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award. Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Geneva, Jerusalem, and Brussels. He appears regularly as soloist with the Boston Symphony, and he conducts the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England, as well as a fourteen-concert European tour in May of 1980 and their recent fifteen-city American tour. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish, and his recording of the Grieg violin sonatas with pianist Harriet Shirvan is available from Sound Environment Recording Corporation.
Mr. Silverstein is chairman of the faculty of the Berkshire Music Center at Tanglewood and adjunct professor of music at Boston University. In the fall of 1976 he led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he was interim music director of the Toledo Symphony. Mr. Silverstein is also music director of the Worcester Symphony, and he has recently been named principal guest conductor of the Baltimore Symphony Orchestra.



Jules Eskin

Born in Philadelphia, Jules Eskin came to the Boston Symphony Orchestra in 1964 after three years as principal cellist with the Cleveland Orchestra under George Szell. His father, an amateur cellist, gave him his first lessons, and at age sixteen he joined the Dallas Symphony. He studied in Dallas with Janos Starker and later with Gregor Piatigorsky and Leonard Rose at the Curtis Institute. A 1954 Naumburg Foundation award-winner, he has participated in the Marlboro Music Festival, played with the Casals Festival Orchestra in Puerto Rico, and toured Europe in recital.
Mr. Eskin is a member of the Boston Symphony Chamber Players and is on the faculties of the Berkshire Music Center and the New England Conservatory of Music. Mr. Eskin has been soloist with the Boston Symphony Orchestra on many occasions, including performances of the Brahms Double Concerto and the Haydn C major cello concerto at Tanglewood last summer and Ernest Bloch's *Schelomo* this past season in Symphony Hall.

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Jocelyne Taillon

Born in Normandy, mezzo-soprano Jocelyne Taillon began studying voice with Suzanne Balguerie in Grenoble and then studied for six years with the great French dramatic soprano Germaine Lubin. In 1956, Ms. Taillon won first prize, the Caruso Prize, in a national contest sponsored by the O.R.T.F. and Radio Monte-Carlo and became known throughout France through a series of recitals. She made her operatic debut as the nurse in Paul Dukas's *Ariane et Barbe-bleue* and was invited soon after to sing Genevieve in Debussy's *Pelléas et Mélisande* at Glyndebourne, establishing herself internationally as a leading interpreter of that role. Ms. Taillon was rapidly engaged by the opera companies of Brussels, Geneva, and Lisbon, as well as the leading French lyric theaters. Through her wide repertoire of songs and oratorios she has also become known to concert audiences, having appeared regularly at many of the major European festivals, singing at Aix-en-Provence, Paris, Strasbourg, Glyndebourne, and Salzburg.

Ms. Taillon made her American debut in 1972 in Chicago singing the role of Genevieve, next returning to the United States as Arnalta in Monteverdi's *Coronation of Poppea* with the Washington Opera Society. She has sung with the Paris Opera in New York and Washington, D.C., and in *Adriana Lecouvreur, Das Rheingold,* and *Faust* with the San Francisco Opera. Ms. Taillon made her Metropolitan Opera debut in 1979 as La Cieca in Ponchielli's *La Gioconda,* and she has been re-engaged there for appearances in Wagner's *Ring* operas. This weekend's performances are her first with the Boston Symphony Orchestra.

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Tanglewood Festival Chorus
John Oliver, Conductor

Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well, and it now performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Klaus Tennstedt, Mstislav Rostropovich, Eugene Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition from conductors, press, and public as one of the great orchestra choruses of the world. It performs four or five major programs a year in Boston, travels regularly with the orchestra to New York City, has made numerous recordings with the orchestra for Deutsche Grammophon and New World, and continues to be featured at Tanglewood. For the chorus's first appearance on records, in Berlioz's *Damnation of Faust,* John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. The Tanglewood Festival Chorus may also be heard on the Philips release of Schoenberg's *Gurrelieder,* taped live during Boston Symphony performances and recently named best choral recording of 1979 by *Gramophone* magazine. Additional recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and Mahler's Eighth Symphony has been taped for future release on Philips.

John Oliver is also conductor of the MIT Choral Society, lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its fourth season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.

Tanglewood Festival Chorus
John Oliver, conductor

Sopranos

Skye Burchesky
Mary Robin Collins
Margo Connor
Susan Cook
Lou Ann David
Anne E. Fosnot
Alice Honnor-White
Frances Kadinoff
Jane Lehman
Holly Lynn MacEwen
Diana Noyes
Fumiko Ohara
Laurie Stewart Otten
Christine M. Pacheco
Jennifer M. Pigg
Charlotte C.R. Priest
Regina Raboin
Ana C. Salamanca
Benjie-Ellen Schiller
Joan Pernice Sherman
Jane Stein
Selene Tompsett
Pamela Wolfe

Mezzo-Sopranos

Ivy Anderson
Maisy Bennett
Rebecca L. Chamberlain
Elizabeth Clark
Barbara Clemens
Catherine Diamond
Patricia V. Dunn
Ann Ellsworth
Dorrie Freedman
Thelma Hayes
Donna Hewitt
Anne M. Jacobsen
Leah Jansizian
Dorothy Love
Honey Meconi
Janice Avery Ould
Linda Kay Smith
Ada Park Snider
Nancy Stevenson
Normandy A. Waddell
Lorraine Walsh
JoAnne Warburton
Patricia Weinmann

Tenors

Antone Aquino
E. Lawrence Baker
Paul Bernstein
Sewell Bowers
William A. Bridges, Jr.
Les Bronstein
Daniel Doura
Joel Evans
William Good
Dean Armstrong Hanson
James P. Hepp
Fred G. Hoffman
Henry Lussier
Frank Frederick Maxant
David Norris
Isham Peugh
Robert Schaffel
Gerry Seminatore
John Smith
Stephen Andrew Spillane
Dean Stevens
Don P. Sturdy
Robert Towne
Richard H. Witter

Basses

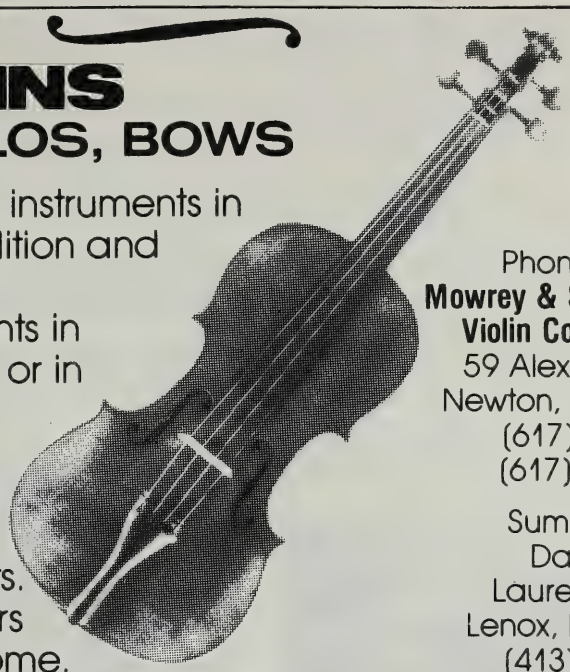
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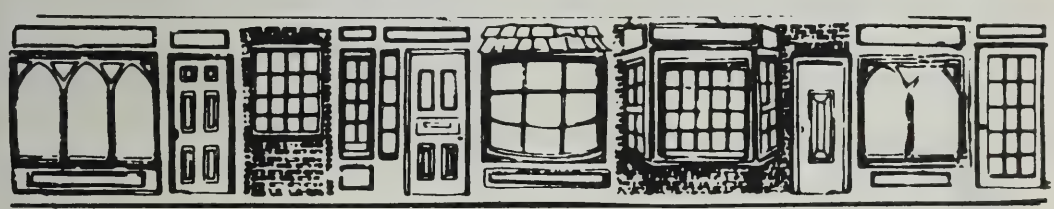
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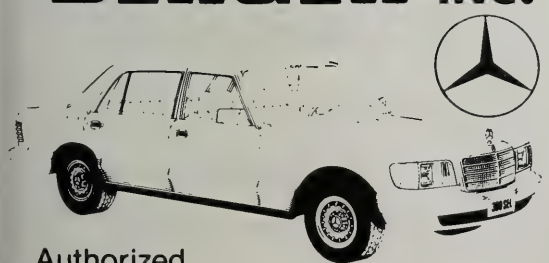
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Membership in the Friends of Music at Tanglewood provides many exciting opportunities and privileges that will enhance your enjoyment of the Boston Symphony Orchestra's summer concert season.

Basic membership is $25 per individual or $35 for immediate family. Each membership category automatically entitles its members to the benefits of all preceding categories.

Friend $25/$35

Friends of Music at Tanglewood may attend free concerts performed by students of the Berkshire Music Center, the BSO's distinguished academy for advanced study of music.

The fascinating Talks and Walks series is also available to all Friends. These talks feature a member of the Boston Symphony or guest artist and are followed by a guided tour of the Tanglewood grounds.

The orchestra's bi-monthly newsletter, *BSO*, will keep you, as a Friend, informed of Symphony activities throughout the year.

Donor $60

Donors will receive advance Tanglewood concert schedule and ticket application form prior to sale to the general public.

Contributor $100

The Tanglewood Tent is a pleasant gathering place where bar service is provided and picnic space is available on concert days.

Tanglewood business donors of $150 or more will be listed in weekend programs during the Tanglewood Festival season.

Sponsor $175

Special parking areas are available to Sponsors for BSO and BMC events.

Associate $250

Associate members may request special assistance by presenting their card to the box office.

Associates will receive invitations to attend pre-symphony lectures, to be held on four Wednesday afternoons at Seranak, the home of the late Serge and Olga Koussevitzky.

Patron $500

Pre-concert suppers are available to Patrons on Friday and Saturday evenings at Seranak at a fixed price. Parking for Patrons dining at Seranak will be held by attendants on the Tanglewood grounds.

Guarantor $750

Guarantors will be contributing toward the training of a young, especially-talented musician at the BMC. A Guarantor may wish to be paired with another Guarantor to sponsor jointly one full fellowship.

All Guarantors will be invited to attend a special reception at Seranak with fellowship recipients and will be listed in the Tanglewood program at the end of the concert season.

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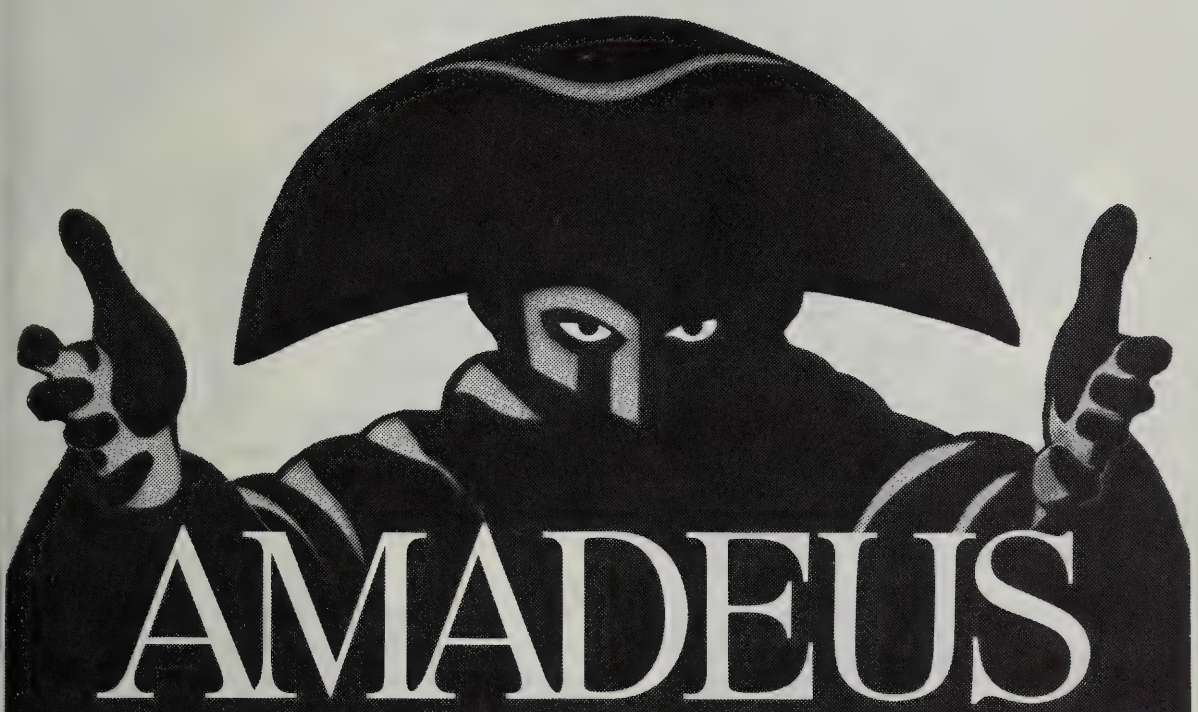
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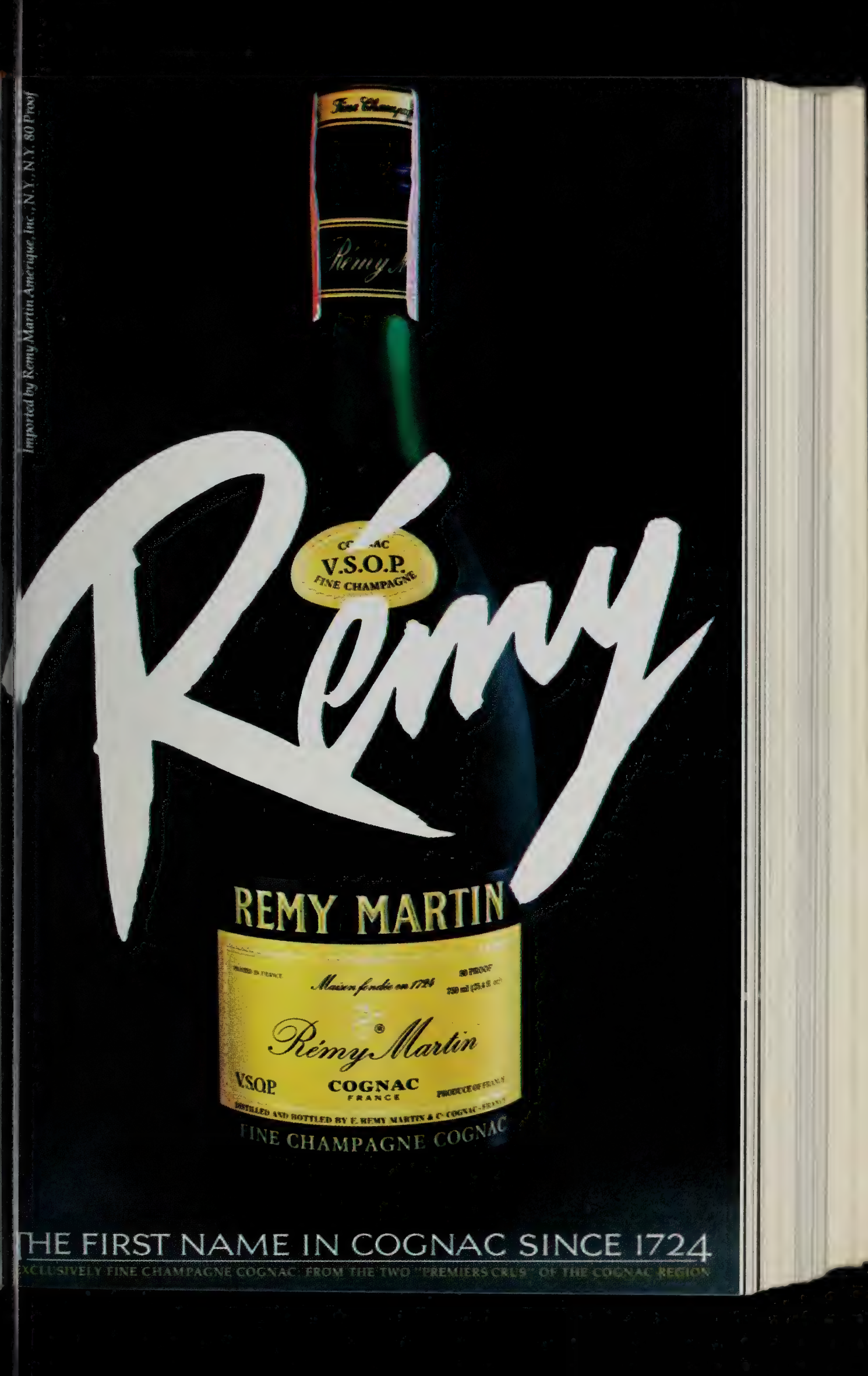
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(Please note that the following list includes names submitted by 1 June 1981 and will be updated later this summer.)

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Thursday, 2 July at 8:30
BEAUX ARTS TRIO
Music of Haydn, Ravel, and Schubert

Friday, 3 July at 7
(Weekend Prelude)
MENAHEM PRESSLER, piano
Music of Beethoven, Ravel, and Chopin

Friday, 3 July at 9
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
BEETHOVEN
Symphony No. 2
BARTÓK
Concerto for Orchestra

Saturday, 4 July
FOURTH-OF-JULY SPECIAL
Afternoon events beginning at 2:30
Gala concert at 8:30 with the
BOSTON SYMPHONY ORCHESTRA
LEONARD BERNSTEIN, conductor and pianist
BERNSTEIN
Overture to *Candide*
Suite from *On the Waterfront*
Symphonic Dances from *West Side Story*
Divertimento for Orchestra
(commissioned by the Boston Symphony Orchestra for its centennial)
GERSHWIN
Rhapsody in Blue

Sunday, 5 July at 2:30
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
FRANS HELMERSON, cello
ALL-DVOŘÁK PROGRAM
Cello Concerto
Symphony No. 8

Thursday, 9 July at 8:30
JULES ESKIN, cello
GILBERT KALISH, piano
Music of Beethoven, Debussy, Schumann, and Brahms

Friday, 10 July at 7
(Weekend Prelude)
GILBERT KALISH and
YEHUDI WYNER, pianists
Music of Mozart and Stravinsky

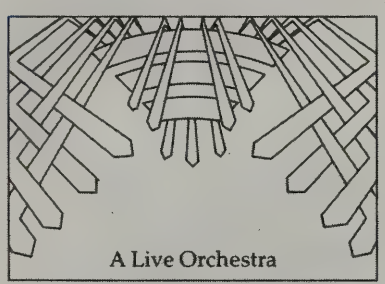
Friday, 10 July at 9
BOSTON SYMPHONY ORCHESTRA
CHRISTOPH ESCHENBACH, conductor
JOSEPH SILVERSTEIN, violin
MOZART
Eine kleine Nachtmusik
VIOTTI
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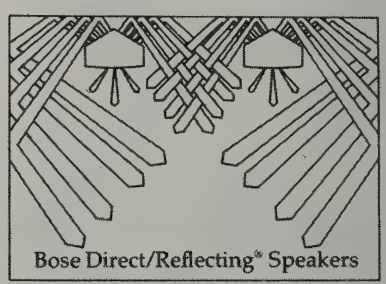
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Saturday, 11 July at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
MIRELLA FRENI, soprano
SHIRLEY VERRETT, mezzo-soprano
ERMANNO MAURO, tenor
NICOLAI GHIAUROV, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

VERDI
Requiem

Sunday, 12 July at 2:30

BOSTON SYMPHONY ORCHESTRA
CHRISTOPH ESCHENBACH, conductor and pianist

STRAVINSKY
Suite from *Pulcinella*

MOZART
Piano Concerto No. 27
in B flat, K.595

VERDI
String Quartet in E minor

Wednesday, 15 July at 8:30

MIRELLA FRENI, soprano
John Wustman, piano

Music of Giordani, Mozart, Rossini, Verdi, Duparc, Fauré, Charpentier, and Rachmaninoff

Thursday, 16 July at 8:30

Dress rehearsal for Scenes from Mussorgsky's *Boris Godunov;* see 18 July

Friday, 17 July at 7
(Weekend Prelude)

JOSEPH SILVERSTEIN, violin
JULES ESKIN, cello

Music of Bach

Friday, 17 July at 9

BOSTON SYMPHONY ORCHESTRA
JOSEPH SILVERSTEIN, conductor
JOCELYNE TAILLON, mezzo-soprano
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

J.C. Bach
Sinfonia for double orchestra

J.S. Bach
Orchestral Suite No. 1
Cantata No. 169
Orchestral Suite No. 4

Saturday, 18 July at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
NICOLAI GHIAUROV, bass-baritone
KENNETH RIEGEL, tenor
JACQUE TRUSSEL, tenor
DOUGLAS PERRY, tenor
MICHEL SENECHAL, tenor
JOCELYNE TAILLON, mezzo-soprano
DUANE CARTER, baritone
J. PATRICK RAFTERY, baritone
ARA BERBERIAN, bass
AAGE HAUGLAND, bass
OWEN RENFROE, boy soloist
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
BOSTON BOY CHOIR,
THEODORE MARIER, director

MUSSORGSKY
Scenes from *Boris Godunov*

Sunday, 19 July at 2:30

BOSTON SYMPHONY ORCHESTRA
ANDREW DAVIS, conductor
PIERRE-LAURENT AIMARD, piano

MILHAUD
La Création du monde

MOZART
Piano Concerto No. 14
in E flat, K.449

SCHUBERT
Symphony No. 4, *Tragic*

Thursday, 23 July at 8:30

HENRYK SZERYNG, violin
Charles Reiner, piano

Music of Beethoven, Bach, Saint-Saëns, Milhaud, and Ravel

Friday, 24 July at 7
(Weekend Prelude)

PHYLLIS CURTIN, soprano
Gilbert Kalish, piano
Emanuel Borok, violin
Martha Babcock, cello

Music of Shostakovich, Tchaikovsky, and Rachmaninoff

Friday, 24 July at 9

BOSTON SYMPHONY ORCHESTRA
EUGENE ORMANDY, conductor
RUDOLF SERKIN, piano

BEETHOVEN
Coriolan Overture
Piano Concerto No. 3

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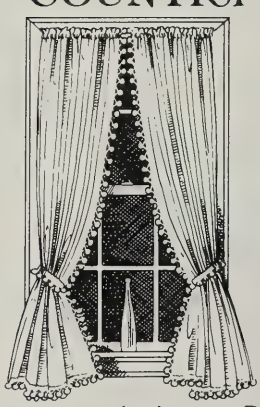
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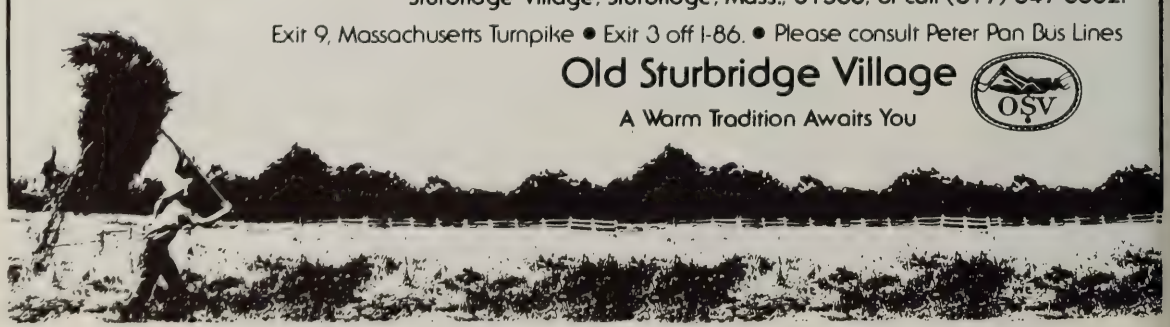
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Old Sturbridge Village

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Saturday, 25 July at 8:30

BOSTON SYMPHONY ORCHESTRA
EUGENE ORMANDY, conductor

ALL-RACHMANINOFF PROGRAM
Vocalise
Isle of the Dead
Symphony No. 2

Sunday, 26 July at 2:30

BOSTON SYMPHONY ORCHESTRA
ANDREW DAVIS, conductor
HENRYK SZERYNG, violin

ROSSINI
Overture to *The Barber of Seville*

BRAHMS
Violin Concerto

PROKOFIEV
Scenes from *Romeo and Juliet*

Tuesday, 28 July at 8:30

Gala Concert
BOSTON POPS at TANGLEWOOD
JOHN WILLIAMS, conductor

Thursday, 30 July at 8:30

ALEXIS WEISSENBERG, piano

Music of Bach, Schumann, and Chopin

Friday, 31 July at 7
(Weekend Prelude)

HAROLD WRIGHT, clarinet
BURTON FINE, violin
GILBERT KALISH, piano

Music of Mozart and Schumann

Friday, 31 July at 9

BOSTON SYMPHONY ORCHESTRA
VITTORIO NEGRI, conductor
JOSEPH SILVERSTEIN, violin

VIVALDI
The Four Seasons

MOZART
Symphony No. 22
Symphony No. 35, *Haffner*



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Music Director, Seiji Ozawa



For Seiji Ozawa, a summer spent 21 years ago as a student at the Berkshire Music Center was the catalyst for his professional career. Founded in 1940, the Berkshire Music Center represented the fulfillment of Serge Koussevitzky's vision of what a summer music festival should comprise. Today, the BMC continues as this country's preeminent academy for advanced musical study and performance, administered and financed by a symphony orchestra.

Under Artistic Director Gunther Schuller, the BMC offers young instrumentalists, singers, conductors, and composers an incomparable eight-week musical program from which they graduate as seasoned musicians. The BMC's alumni include conductors Claudio Abbado, Leonard Bernstein, Lorin Maazel, and Zubin Mehta; singers Sherrill Milnes, Leontyne Price, and Shirley Verrett; and composers as diverse as Burt Bacharach and Lukas Foss. Currently more than 18 percent of all musicians in this country's major symphony orchestras and 35 percent of all principal players in those orchestras have attended the BMC.

Since the principal criterion for admission to the BMC is musical, not financial, the BMC necessarily operates at a substantial loss to the BSO each year. Please show your support for this remarkable resource by making a contribution to the Berkshire Music Center and to the future of music itself.

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Sunday, 28 June at 6:00 p.m.
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Monday, 6 July at 8:30 p.m.
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Tuesday, 7 July at 8:30 p.m.
Fellowship Program Vocal Recital

Wednesday, 8 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Saturday, 11 July at 2:30 p.m.
Berkshire Music Center Orchestra
Leonard Bernstein and Conducting
Fellows conducting

Sunday, 12 July at 10 a.m.
Fellowship Program Chamber Music

Sunday, 12 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Tuesday, 14 July at 8:30 p.m.
Fellowship Program Vocal Recital

Saturday, 18 July at 2:30 p.m.
Berkshire Music Center Orchestra
Gustav Meier and Conducting
Fellows conducting

Sunday, 19 July at 10 a.m.
Fellowship Program Chamber Music

Sunday, 19 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Monday, 20 July at 8:30 p.m.
Fellowship Program Chamber Music

Tuesday, 21 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Wednesday, 22 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Vocal Program

Saturday, 25 July at 2:30 p.m.
Berkshire Music Center Orchestra
Seiji Ozawa and Conducting
Fellows conducting

Sunday, 26 July at 10 a.m.
Fellowship Program Chamber Music

Sunday, 26 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Monday, 27 July at 8:30 p.m.
Fellowship Program Vocal Recital

Wednesday, 29 July at 8:30 p.m.
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Saturday, 8 August at 2:30 p.m.
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Sunday, 9 August at 10 a.m.
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Sunday, 9 August at 8:30 p.m.
Fellowship Program Vocal Recital

Monday, 10 August at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Tuesday, 11 August at 8:30 p.m.
Berkshire Music Center Orchestra
Kurt Masur and Conducting
Fellows conducting

Wednesday, 12 August at 8:30 p.m.
Fellowship Program Chamber Music

Saturday, 15 August at 2:30 p.m.
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Sunday, 16 August at 10 a.m.
Fellowship Program Chamber Music

Sunday, 16 August at 8:30 p.m.
Fellowship Program Vocal Recital

Monday, 17 August at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Tuesday, 18 August at 8:30 p.m.
Fellowship Program Vocal Recital

Wednesday, 19 August at 8:30 p.m.
Berkshire Music Center Orchestra
Conducting Fellows conducting
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Friday, 21 August
TANGLEWOOD ON PARADE
(afternoon events beginning at 2:30)

Saturday, 22 August at 2:30 p.m.
Boston University Tanglewood Institute
Young Artists Orchestra
Victor Yampolsky conducting

Sunday, 23 August at 10 a.m.
Fellowship Program Chamber Music

Schedule subject to change.

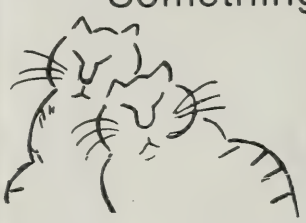
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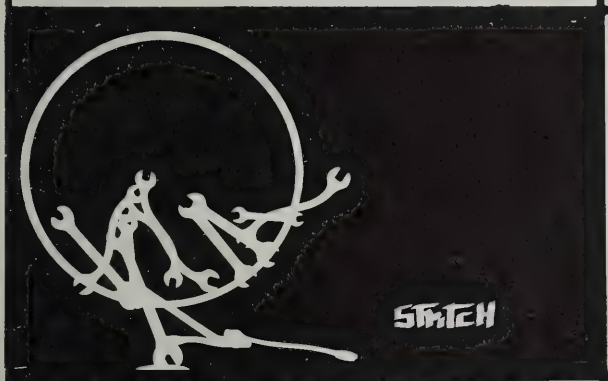
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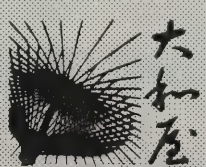


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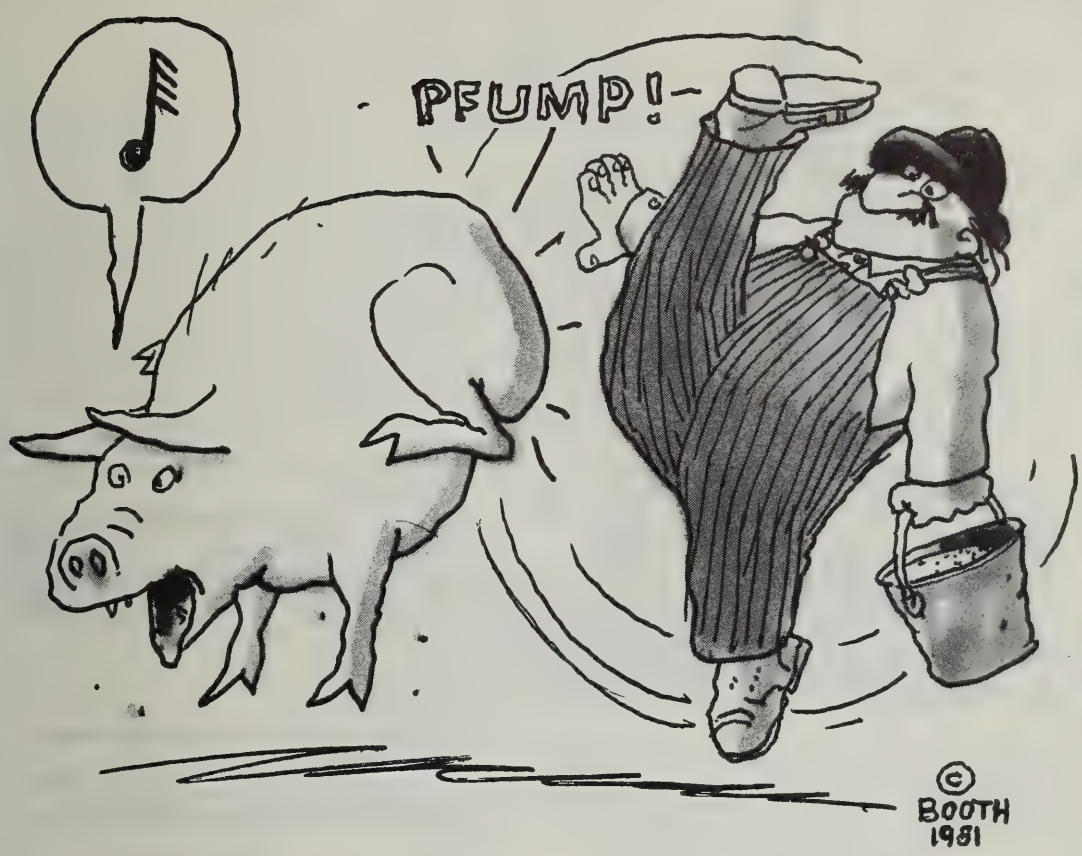
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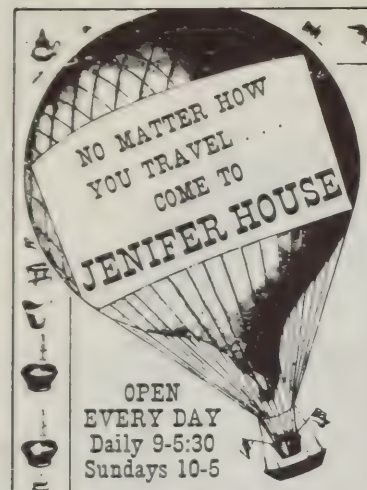
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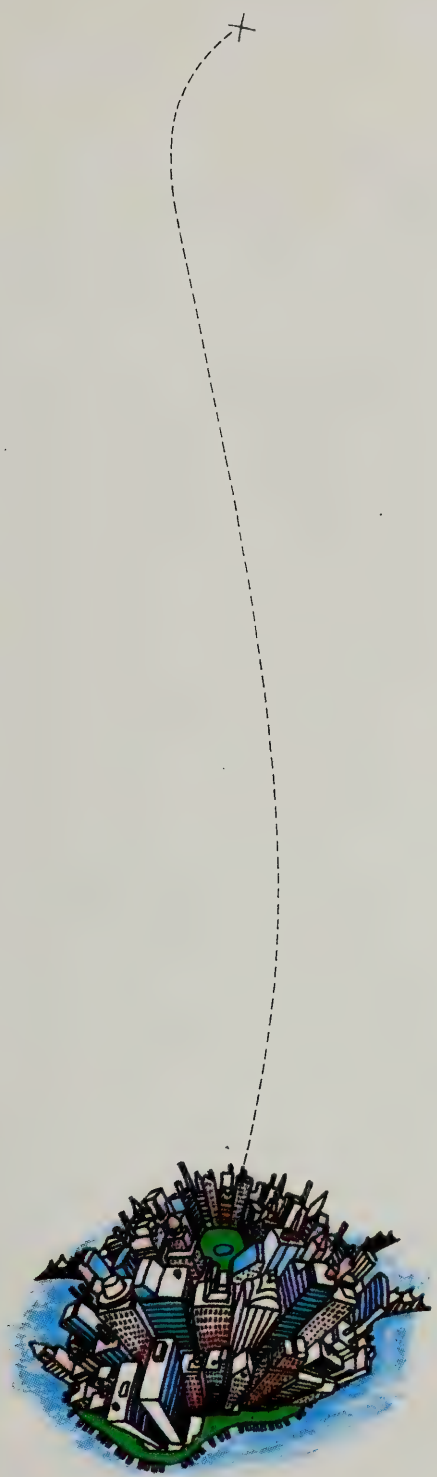
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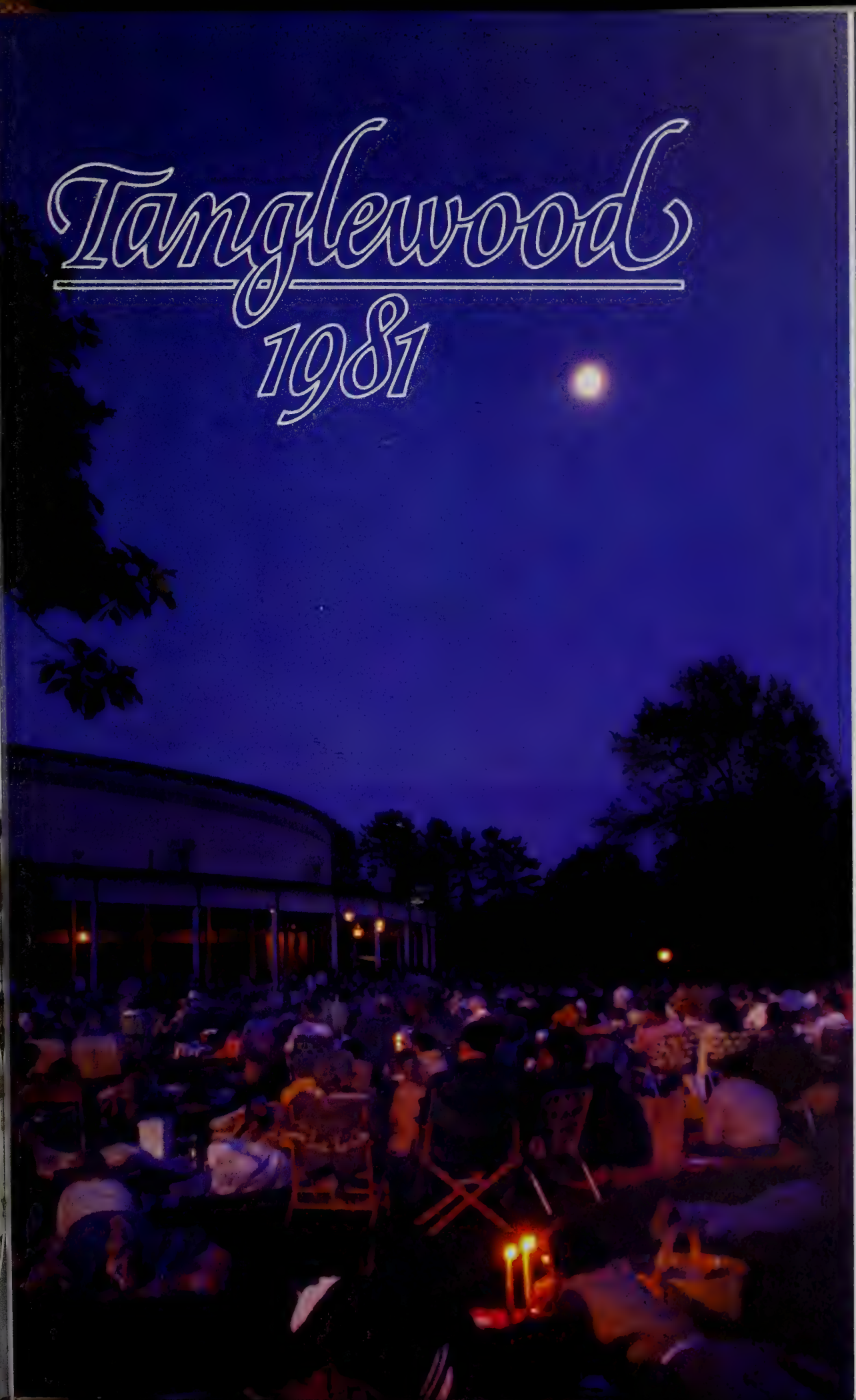
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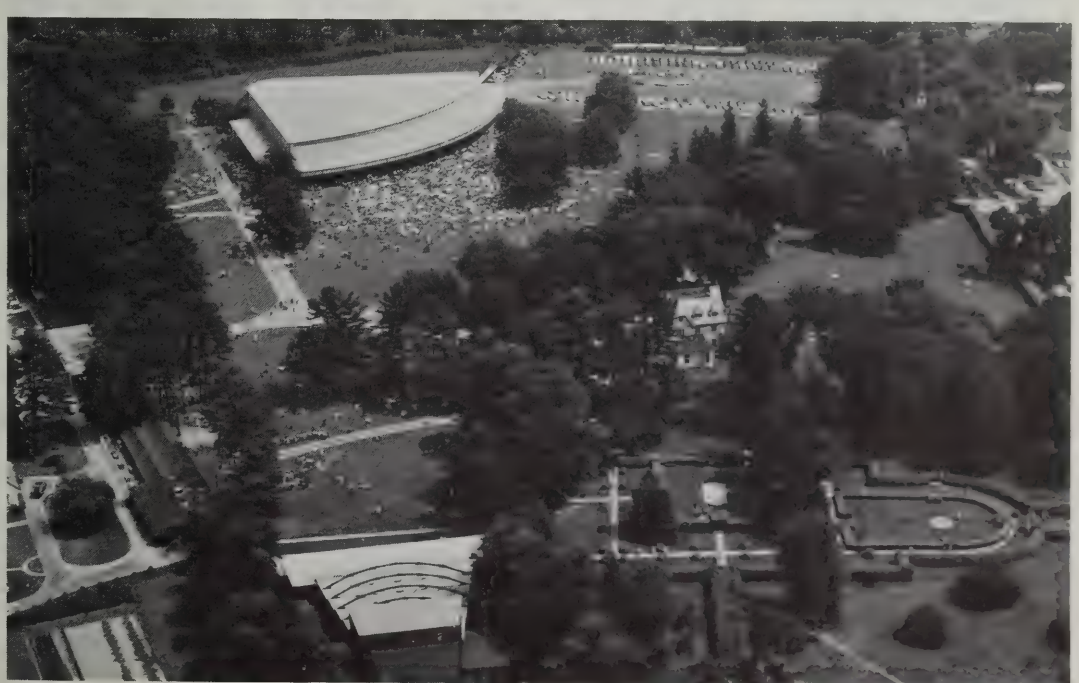
The Berkshire Festival

In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on 5 August 1937 the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried* *"Forest Murmurs,"* music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time



enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive, and he finally wrote that if the trustees insisted on remaining within their budget, they would have "just a shed," which "any builder could accomplish without the aid of an architect." The trustees then turned to a Stockbridge engineer, Joseph Franz, to make further simplifications in Saarinen's plans in order to lower the cost. The building that he erected remains, with modifications, to this day; it is still called simply "the Shed." The Shed was inaugurated for the first concert of the 1938 festival. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and

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almost daily concerts by the gifted young musicians of the Berkshire Music Center. The Boston Pops performs each summer as well. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Berkshire Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the United States. Here, the Berkshire Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world.

The BMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors. The school opened formally on 8 July 1940, with speeches (Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World") and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which had been written for the ceremony and had arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer.



The emphasis at the Berkshire Music Center has always been not on sheer *technique,* which students learn with their regular private teachers, but on *making music.* Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music with a group of talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in the regular student recitals; each summer brings treasured memories of exciting performances by talented youngsters beginning a love affair with a great piece of music.

The Berkshire Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the BMC staff and visitors who are in town to lead the BSO in its festival concerts. The quality of this orchestra, put together for a few weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of that annual corps of young people on the verge of a professional career as instrumentalists, singers, conductors, and composers. But it is worth noting that 18% of the members of the major orchestras in this country have been students at the Berkshire Music Center, and that figure is constantly rising.

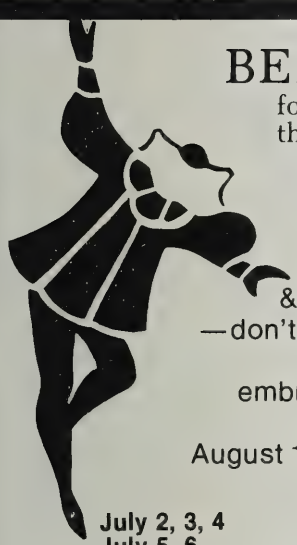
Today there are three principal programs at the Berkshire Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded

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fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers, a Listening and Analysis Seminar, and a Seminar for Conductors. Beginning in 1966, educational programs at Tanglewood were extended to younger students, mostly of high school age, when an outside organization, the Boston University School for the Arts, first became involved with the activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with nine separate programs for performers and composers.

Today, alumni of the Berkshire Music Center hold important positions and play a vital role in the musical life of the nation. Tanglewood and the Berkshire Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



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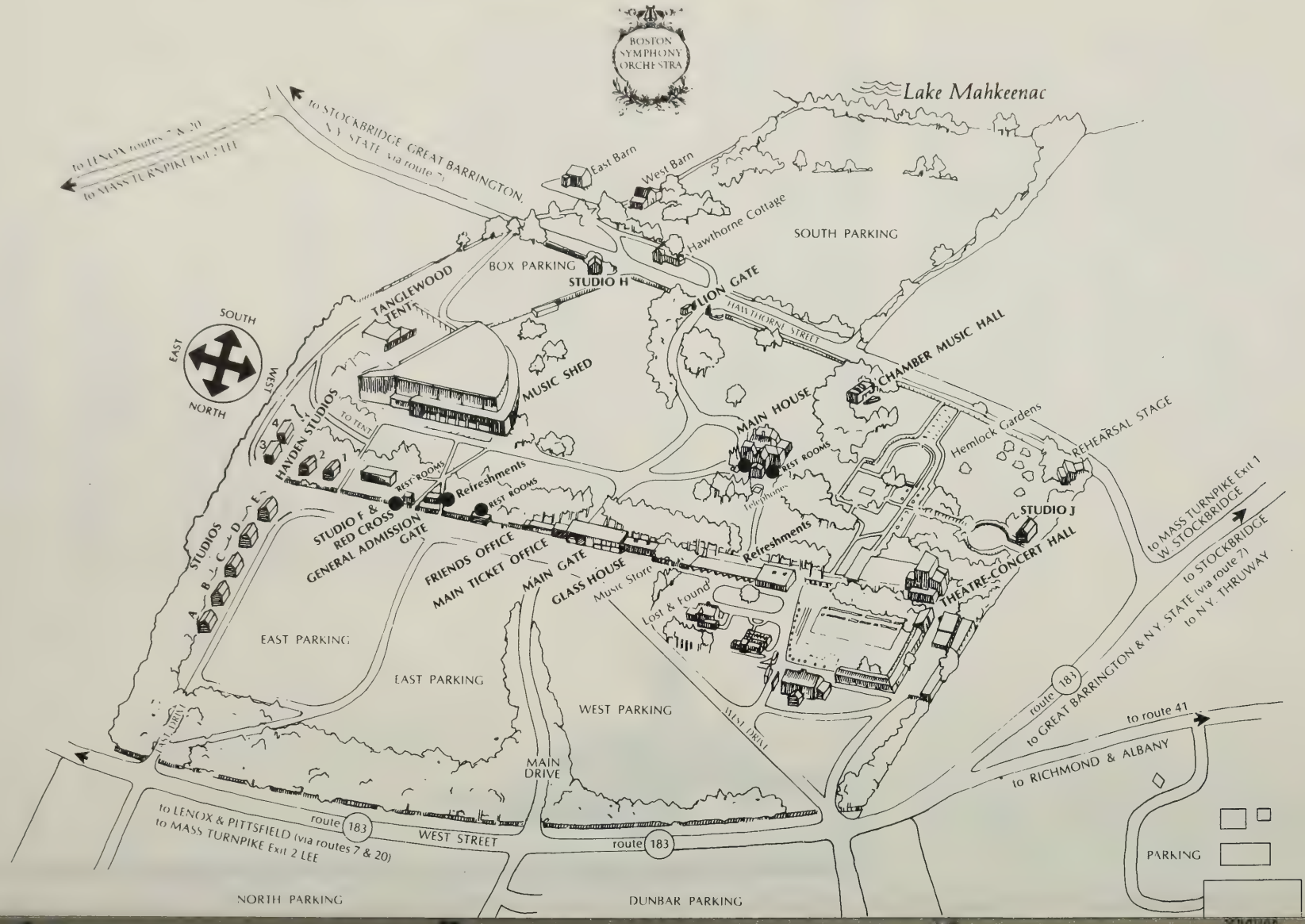
July 2, 3, 4	Fiddler on the Roof
July 5, 6	The Man Who Came to Dinner
July 9, 10, 11	A Funny Thing Happened on the Way to the Forum
July 12, 13	Guys and Dolls
July 16, 17, 18	Annie, Get Your Gun!
July 19—3 p.m.	Snow White Ballet
July 19, 20	You Can't Take it With You
July 23, 24, 25	Man of La Mancha—Faculty and Students
July 26, 27	The Philadelphia Story
July 30, 31, Aug. 1	Brigadoon
Aug. 2, 3	Cabaret
Aug. 6, 7, 8	South Pacific
Aug. 9—3 p.m.	Les Sylphides Ballet & Jazzomania
Aug. 9, 10	See How They Run
Aug. 13, 14, 15	Mame
Aug. 16, 17	A Midsummer Night's Dream

SPECIAL EVENTS!!!!

Aug. 16—3 p.m.	A World of Dancing—Berkshire Center Dancers directed by Carola Goya and MATTEO

A History of the Theater Series, tracing theater from Greek tragedy to Broadway in the 1980's, will be conducted in our Way-Off Broadway Theater—June 30th-August 12th. Call for information. ALL CURTAINS ARE AT 8 p.m. unless otherwise noted. Admission: $4.00—half price for seniors and children. FOR INFORMATION AND RESERVATIONS, CALL: 413-229-8084. Group rates available upon request.

TANGLEWOOD LENOX MASSACHUSETTS



TANGLEWOOD INFORMATION

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. until intermission on concert days, otherwise from 10 a.m. to 6 p.m.

Open rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission charge is $5.00, and the proceeds benefit the orchestra's Pension Fund.

The Lost and Found is in the superintendent's house near the Main Gate. Visitors who find stray property may hand it to any Tanglewood official.

Rest rooms and pay phones may be located on the map opposite.

The First Aid station is near the Main Gate. **Physicians** expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

Latecomers will be seated only at the first convenient pause in the program. Those listeners who need to leave before the concert is over are asked to do so between works, and not during the performance.

No smoking, eating, or drinking in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is **forbidden** at all times.

Cameras: You are welcome to bring cameras to Tanglewood, but **please refrain from taking pictures during the music** since the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. We thank you for your understanding and your courtesy.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Catering is by William Manewich. Visitors are invited to picnic before concerts.

T-shirts, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are Monday through Saturday from 10 to 4; concert evenings from 6:30 to one hour after the concert; and Sunday from noon to one hour after the concert. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Berkshire Music Center.

The Tanglewood Music Store, adjacent to the Glass House and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Berkshire Music Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

BSO courtesy car provided by Hellawell Cadillac-Oldsmobile, Inc., Pittsfield.

Concerts of the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood are funded in part by the National Endowment for the Arts.

Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra the four previous summers at Tanglewood, where he was made an artistic director in 1970. In December of that year he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and

cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. This past March, Seiji Ozawa and the BSO undertook a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years, celebrating the BSO's hundredth birthday; this fall, also to observe the orchestra's centennial, they will undertake an international tour bringing them to Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and regularly conducts the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series, the Grand Prix du Disque for his recording of Berlioz's *Roméo et Juliette,* a Grammy award and the Edison prize for his recording of the Berg and Stravinsky violin concertos with soloist Itzhak Perlman, and several awards for his recording of Schoenberg's *Gurrelieder,* taped live in Symphony Hall. Recent releases with the orchestra include, from Philips, Stravinsky's *Sacre du printemps* and Holst's *The Planets;* from CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, from Telarc, music of Beethoven—the *Egmont* Overture, the Fifth Symphony, and, with pianist Rudolf Serkin, the *Emperor* Concerto. Slated for future release is Mahler's Symphony No. 8, the *Symphony of a Thousand,* recorded by Philips records last fall.



TANGLEWOOD–
YOU *CAN* TAKE IT WITH YOU...

Take home a taste of Tanglewood this summer by visiting the Glass House, Tanglewood's gift shop located by the Main Gate. From Tanglewood t-shirts to the Boston Symphony's centennial poster by American artist Robert Rauschenberg to the newest addition to the BSO family, *Tanglewoodie* the Raccoon, the Glass House offers a distinctive selection of gifts and souvenirs. The Glass House is open one hour before concerts, during intermissions and one hour after concerts, and weekdays from 10 a.m. to 4 p.m. MasterCharge and Visa credit cards are accepted.





BOSTON SYMPHONY ORCHESTRA

1980/81

First Violins
Joseph Silverstein
Concertmaster
Charles Munch chair

Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair
Cecylia Arzewski
Edward and Bertha C. Rose chair
Bo Youp Hwang
Max Winder
Harry Dickson
Forrest F. Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
*Gerald Gelbloom
*Raymond Sird
*Ikuko Mizuno
*Amnon Levy

Second Violins
Marylou Speaker
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Darlene Gray
*Ronald Wilkison
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Joseph McGauley
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames

**Participating in a system of rotated seating within each string section.*

Violas
Burton Fine
Charles S. Dana chair

Patricia McCarty
Mrs. David Stoneman chair
Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
*Marc Jeanneret
*Betty Benthin

Cellos
Jules Eskin
Philip R. Allen chair

Martin Hoherman
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
*Robert Ripley
Luis Leguia
*Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Martha Babcock

Basses
Edwin Barker
Harold D. Hodgkinson chair

Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*Lawrence Wolfe

Flutes
Doriot Anthony Dwyer
Walter Piston chair

Fenwick Smith
Paul Fried

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair

Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair

Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair

Roger Kaza
Daniel Katzen
David Ohanian
Richard Mackey
Ralph Pottle
Charles Yancich

Trumpets
Rolf Smedvig
Roger Louis Voisin chair

Andre Come
Timothy Morrison

Trombones
Ronald Barron
J.P. and Mary B. Barger chair

Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Arthur Press
Assistant Timpanist

Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot

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William Moyer
Harry Shapiro

Librarians
Victor Alpert
William Shisler
James Harper

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strings
* Emanuel Borok, *violin*
Madeline Foley, *chamber music*
* Gerald Gelbloom, *violin*
* Max Hobart, *violin*
* Bernard Kadinoff, *viola*
Endel Kalam, *chamber music*
* Eugene Lehner, *chamber music*
Carol Lieberman, *violin*
* Leslie Martin, *string bass*
George Neikrug, *cello*
* Mischa Nieland, *cello*
Leslie Parnas, *cello*
+Henry Portnoi, *string bass*
+Roger Shermont, *violin*
* Joseph Silverstein, *violin*
Roman Totenberg, *violin*
Walter Trampler, *viola*
* Max Winder, *violin*
* Lawrence Wolfe, *string bass*
+Victor Yampolsky, *violin*
* Michael Zaretsky, *viola*

woodwinds
Edward Avedisian, *clarinet*
* Pasquale Cardillo, *clarinet*
* Doriot Anthony Dwyer, *flute*
Roderick Ferland, *saxophone*
* Ralph Gomberg, *oboe*
+John Holmes, *oboe*
+Phillip Kaplan, *flute*
Francis Nizzari, *saxophone*
* Craig Nordstrom, *clarinet*
Harvey Pittel, *saxophone*
* Richard Plaster, *bassoon*
* Matthew Ruggiero, *bassoon*
* Fenwick Smith, *flute*
* Laurence Thorstenberg, *oboe*
* Sherman Walt, *bassoon*
* Harold Wright, *clarinet*

brass
* Ronald Barron, *trombone*
* Norman Bolter, *trombone*
Peter Chapman, *trumpet*
Paul Gay, *trombone*
* Gordon Hallberg, *trombone/tuba*
* Daniel Katzen, *French horn*
* Charles Kavalovski, *French horn*

brass (cont.)
Charles A. Lewis, Jr., *trumpet*
* David Ohanian, *French horn*
Samuel Pilafian, *tuba*
* Harry Shapiro, *French horn*
* Rolf Smedvig, *trumpet*
+Roger Voisin, *trumpet*
* Charles Yancich, *French horn*

percussion
* Thomas Gauger
* Charles Smith

harp
Lucile Lawrence

guitar and lute
Thomas E. Greene, *guitar*
Robert Strizich, *lute*

piano
Luis Batlle
Maria Clodes
Anthony di Bonaventura
Lenore Engdahl
Elizabeth Hagenah
Béla Böszörményi-Nagy
Phillip Oliver, *staff accompanist*
Harriet Shirvan
Edith Stearns
Frederick Wanger

organ
Thomas Dunn
George Faxon
John Ferris
Marian Ruhl Metson
Max Miller

harpsichord
Mark Kroll
Joseph Payne

voice
Eunice Alberts, *contralto*
Mary Davenport, *contralto*
Ellalou Dimmock, *soprano*
Maeda Freeman, *mezzo*
Robert Gartside, *tenor*
Phyllis Elhady Hoffman, *mezzo*
Mac Morgan, *baritone*
Chloe Owen, *soprano*
Allen Rogers, *vocal coaching*
Wilma Thompson, *mezzo*

music history and literature
Karol Berger
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Malloy Miller
Robert Sirota
Jan Wissmüller

music education
Lee Chrisman
Allen Lannom
Jack O. Lemons
Mary Ann Norton

musical organizations
Adelaide Bishop, *opera*
Warren Wilson, *opera*
Thomas Dunn, *chorus*
Endel Kalam, *orchestra*
* Joseph Silverstein, *orchestra*
+Victor Yampolsky, *orchestra*
+Roger Voisin, *repertoire orchestra*
Paul Gay, *wind ensemble*

boston symphony orchestra woodwind quintet in residence
*Doriot Anthony Dwyer, *flute*
*Ralph Gomberg, *oboe*
*Harold Wright, *clarinet*
*Sherman Walt, *bassoon*
*Charles Kavalovski, *French horn*

empire brass quintet in residence
Charles A. Lewis, Jr., *trumpet*
* Rolf Smedvig, *trumpet*
* David Ohanian, *French horn*
Mark Lawrence, *trombone*
Samuel Pilafian, *tuba*

* Member of the Boston Symphony Orchestra
+Former member of the Boston Symphony Orchestra

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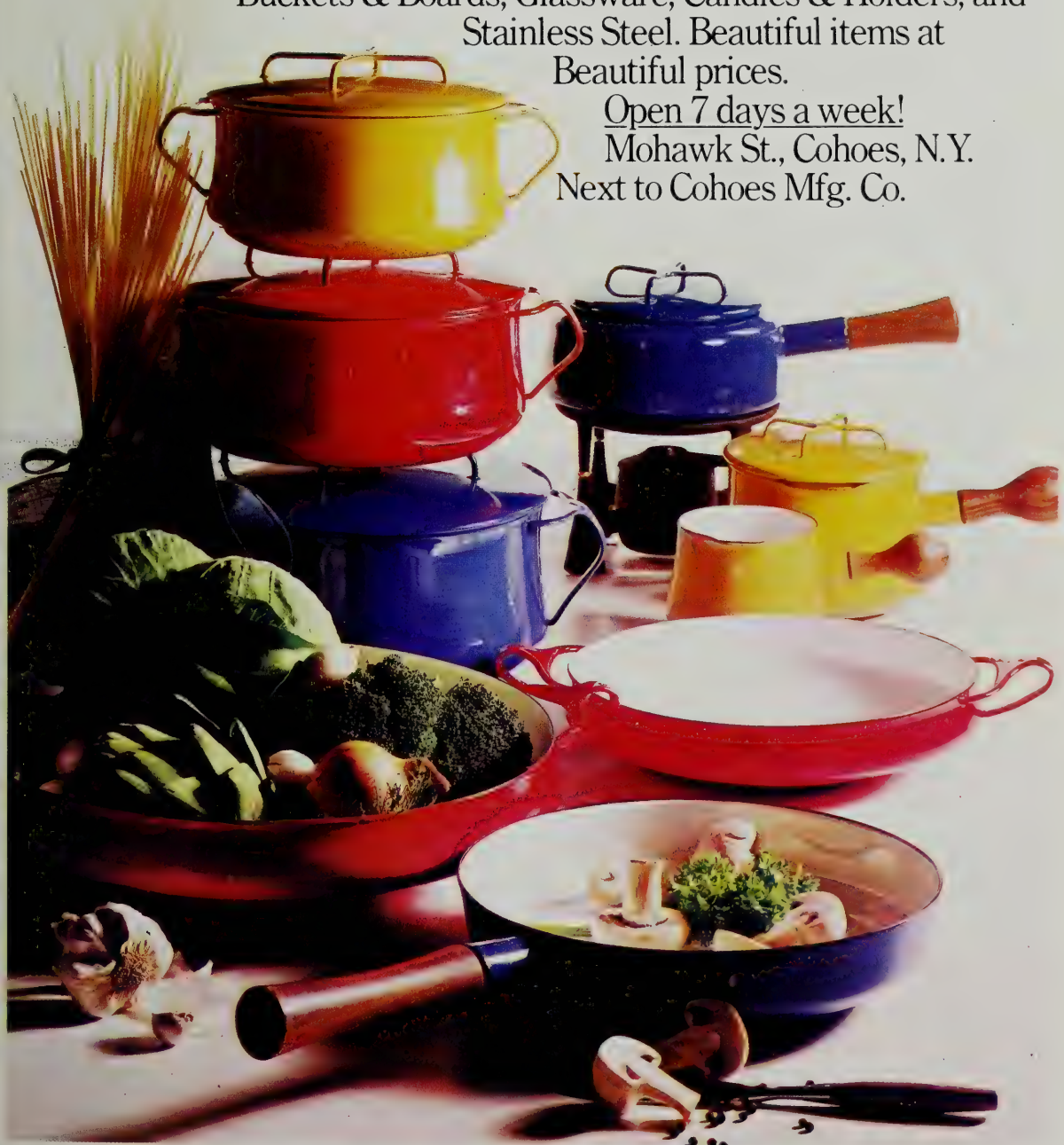
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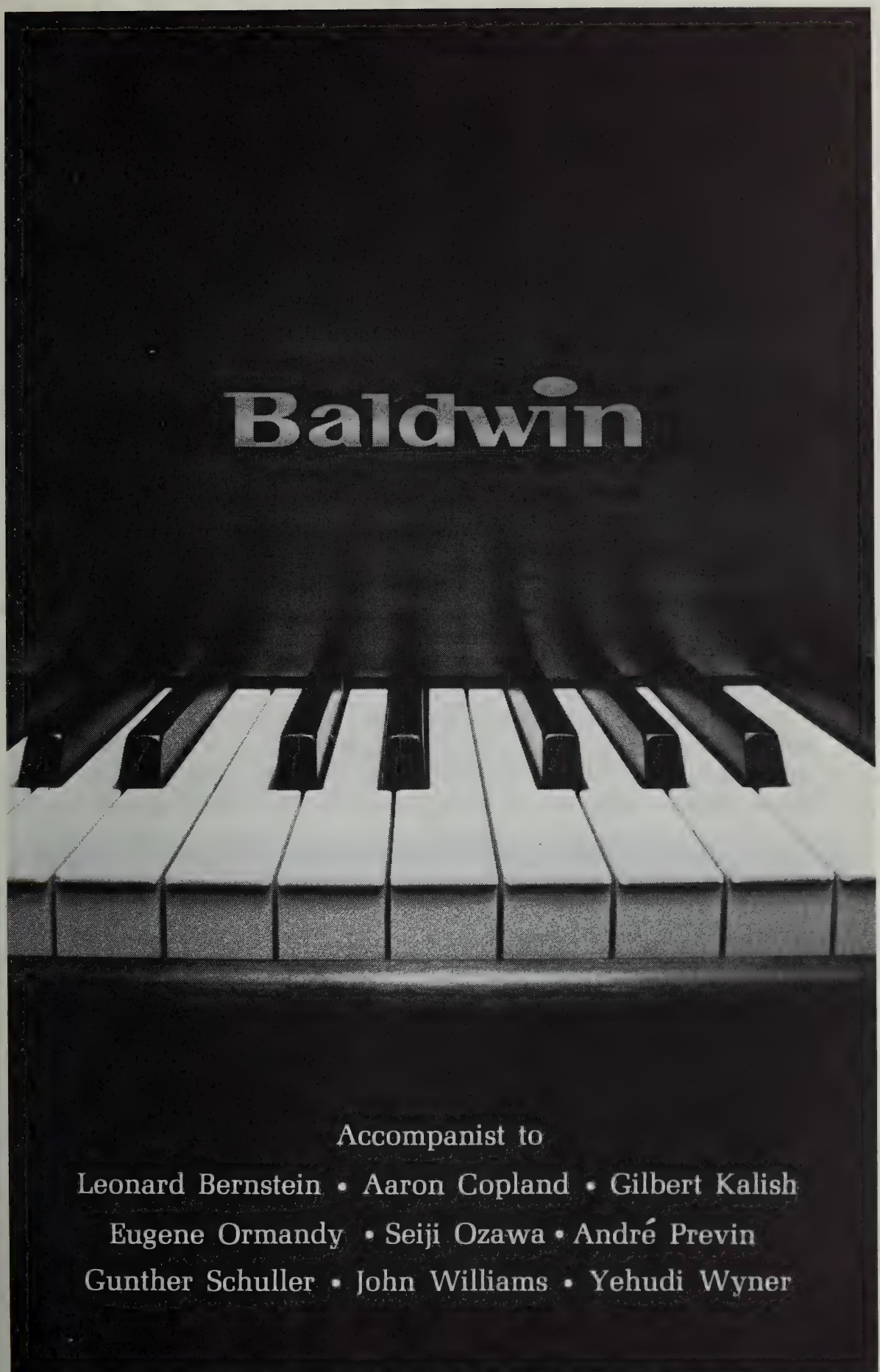
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A Brief History of the Boston Symphony Orchestra

Henry Lee Higginson, soldier, philanthropist, and amateur musician, dreamed many years of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and the inaugural concert took place a century ago on 22 October of that year under the direction of conductor Georg Henschel. Symphony concerts were held in the old Boston Music Hall for nearly twenty years until 1900, when Symphony Hall, the orchestra's present home, was opened. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, Max Fiedler—which culminated in the appointment of the legendary Karl Muck, who served two tenures, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, fulfilling Mr. Higginson's wish to give "concerts of a lighter kind of music." From the earliest days there were both music and refreshments at the "Promenades." These concerts, soon to be given in the springtime and to be renamed first "Popular," and later "Pops," fast became a tradition. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor, to be succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained players.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. There were many striking moves towards expansion: recording, begun with RCA in the pioneering



days of 1917, continued with increasing frequency, as did radio broadcast of concerts. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915, and who became the following year the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Henry Lee Higginson's dream of "a good honest school for musicians" was passionately shared by Koussevitzky, and in 1940 the dream was realized with the founding of the Berkshire Music Center at Tanglewood. This summer academy for young artists remains unique, and its influence has been felt throughout the world.

In 1949 Koussevitzky was succeeded as music director of the orchestra by Charles Munch. During his time in Boston, Munch continued the tradition of supporting contemporary composers and introduced much music from the French repertory to this country; the Boston Symphony toured abroad for the first time. Erich Leinsdorf became music director in the fall of 1962. During his seven years with the orchestra he presented many premieres and restored many forgotten and neglected works to the repertory. As his two predecessors had done, he made many recordings for RCA, including the complete symphonies of Brahms and Beethoven, and a major cycle of Prokofiev's music. Mr. Leinsdorf was an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was instituted. Many concerts were televised during his tenure. William Steinberg succeeded Mr. Leinsdorf in 1969. During his tenure he conducted several American and world premieres, led the 1971 European tour, and directed concerts in cities on the east coast, in the south, and in the mid-west. He made recordings for



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Deutsche Grammophon and RCA, including some of the first in quadraphonic sound, and appeared regularly on television. Seiji Ozawa, artistic director of the Berkshire Festival since 1970, became music director of the orchestra at the beginning of the 1973-74 season, following a year as music adviser. Invited by Charles Munch to Tanglewood as a conducting student in 1960, he has been closely associated with the orchestra in the years since that time. He, too, has made many recordings with the orchestra for the Philips, Deutsche Grammophon, RCA, CBS, and Telarc labels.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of over 1.2 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to a sum of more than 12 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



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To endow the Prelude Concert Series	100,000	
To name a Special Concert	$50,000-$150,000	

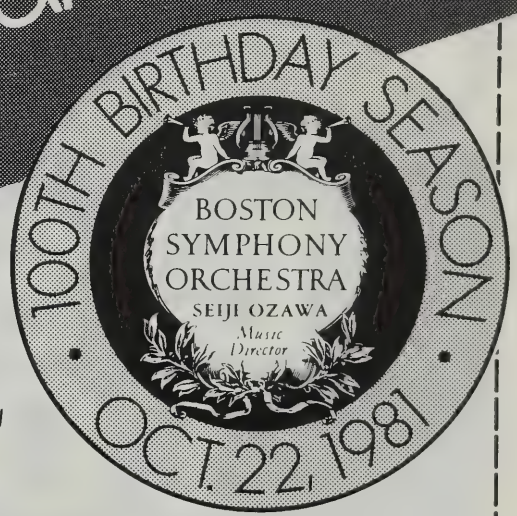
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For more information, please contact Joseph Hobbs, Director of Development, Symphony Hall, Boston, MA 02115. Telephone (617) 236-1823 or, at Tanglewood, (413) 637-1600.



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BSO NOTES

Boris Godunov at Tanglewood

Tonight's performance of scenes from *Boris Godunov* continues and expands upon an innovative operatic undertaking at Tanglewood begun last summer when Music Director Seiji Ozawa conducted Puccini's *Tosca,* which was presented on the stage of the Shed with scenery and lighting. This year's mounting of scenes from *Boris Godunov* goes a step further with the addition of costumes designed specially for this performance.

Due to the limitations of rehearsal time at Tanglewood, the presentation of a complete *Boris Godunov,* comprising nearly four hours of music, is impossible, but the choice of scenes to be performed this evening does retain the narrative and dramatic structure of the opera as the composer first envisioned it, concentrating on the character of Boris and the role of the Russian people. In fact, of Mussorgsky's original seven scenes, only one—the chronicling of Russian history by the monk Pimen to the soon-to-be pretender Dimitry—has been entirely omitted. And the so-called "Polish Act," which introduces Dimitry's lover, the Polish Princess Marina, was never part of Mussorgsky's original conception.

As to the choice of the Rimsky-Korsakov performing edition over the other available versions mentioned in the program note which follows: this has remained justly popular since it was first produced, and the brilliance of Rimsky's orchestrations seems particularly suited for tonight's performance by a first-class orchestra in the context of an outdoor Berkshire Festival performance.

Opera has played an important role at Tanglewood since 1940, when Serge Koussevitzky founded the Berkshire Music Center for advanced musical training. The offerings of the BMC's original opera program, for many years under the direction of Boris Goldovsky, and for a while with Sarah Caldwell on the faculty, were innovative and imaginative, including the American premieres of such diverse works as Mozart's *Idomeneo* and Benjamin Britten's *Peter Grimes,* the latter conducted by the young Leonard Bernstein. The BMC's opera program came to a halt for lack of adequate funding during Erich Leinsdorf's first years as BSO music director, but Leinsdorf gave a series of Boston Symphony concert performances of opera at Tanglewood which included Wagner's *Lohengrin,* Beethoven's *Leonore* (the original version of *Fidelio*), and Verdi's *Otello.* Leinsdorf also led important BMC student productions of Ravel's *L'Enfant et les sortilèges* and Berg's *Wozzeck.*

In the past decade, BSO Music Director Seiji Ozawa has led the orchestra in concert performances including Mozart's *Così fan tutte* and *Der Schauspieldirektor,* Ravel's *L'Enfant,* Tchaikovsky's *Eugene Onegin,* and the first act of Wagner's *Die Walküre.* As noted earlier, last year's *Tosca* represented a new approach to opera at Tanglewood. Mr. Ozawa again encourages our audience to share in this imaginative venture with tonight's staging of scenes from *Boris Godunov.*

1981 Tanglewood

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Sir Colin Davis, Principal Guest Conductor
Joseph Silverstein, Assistant Conductor

Saturday, 18 July at 8:30

SEIJI OZAWA conducting

Scenes from
MODEST MUSSORGSKY's

BORIS GODUNOV

I. The Novodievichy monastery near Moscow
II. The courtyard of the Kremlin
III. An inn near the Lithuanian border
IV. The Tsar's chambers in the Kremlin

INTERMISSION

V. The Kromy forest near Moscow
VI. The council chamber in the Kremlin

The cast (in order of singing):

Nikitich, a constable Duane Clenton Carter, baritone
Mityukha, a peasant Vladimir Roudenko, bass
1st peasant woman Pamela Wolfe, soprano
2nd peasant woman Donna Hewitt, mezzo-soprano
2nd peasant James Coelho, baritone
Shchelkalov, clerk of the Duma J. Patrick Raftery, baritone
Prince Shuisky Kenneth Riegel, tenor
Boris Godunov Nicolai Ghiaurov, bass-baritone
Hostess of the inn Jocelyne Taillon, mezzo-soprano
Varlaam Aage Haugland, bass

Missail Douglas Perry, tenor
Grigory (the false Dimitry) Jacque Trussel, tenor
Border guard Duane Clenton Carter, baritone
Fyodor, son of Boris Owen Renfroe, boy soloist
The Simpleton Michel Sénéchal, tenor
Khrushchov Joel Evans, tenor
Lavitsky, a Jesuit Joseph Penrod, baritone
Chernikovsky, a Jesuit Nathaniel Watson, baritone
Pimen, a monk Ara Berberian, bass

Peasants, boyars, guards, captains, pilgrims, people, etc.
Tanglewood Festival Chorus, John Oliver, conductor
Boston Boy Choir, Theodore Marier, director
Youth pro Musica, Roberta Humez, director

Stage direction by David Kneuss
Scenery and lighting designed by John Michael Deegan

Scenery built at Lehman College, Bronx, New York, by
Francis Farrington, Suzanne Hayden, and Toni Fitsch
Scenery painted by Rikki Asher and Larry Schultz
Lighting equipment rented from Limelight Productions, Inc.,
Stockbridge, Massachusetts
Lisi Oliver, assistant lighting designer

Costume design by Sarah G. Conly
Mary Aiello Bruce, principals costumer
Ann Morrell, chorus costumer

Philips, Telarc, CBS, Deutsche Grammophon, and RCA records
Baldwin piano



A Note on the Production

Traveling troupes are a tradition of dramatic history. Stages were assembled in the public squares, and, donning their costumes, the troupes presented renditions of the popular theater of the time. Often these troupes called upon the audience to participate, especially when the drama dealt with a subject well-known to the crowd, such as history or religion. *Commedia dell'arte* entertainments, morality and mystery plays, passion plays, political and social satires as well as popular musical forms were all presented in festival situations in town squares.

This evening's production of scenes from *Boris Godunov* is a festival performance in a Russian town's public square, sometime in the early twentieth century, of scenes from Russia's history, presented for the people. The troupe is composed of the great actors of the day, who have selected scenes from a popular drama which not only tell a story but also show their exceptional talents. The townspeople are both audience and participants. They are able to join in the drama because its story is also their story.

—David Kneuss



SYNOPSIS

[There are several different versions of the opera (see page 41); the synopsis given here represents the complete plot of Rimsky-Korsakov's final redaction. Passages omitted from this evening's performance are printed in italics. The following division into acts and scenes follows that of the full opera.]

PROLOGUE

Scene 1. The courtyard of the monastery of Novodievich, near Moscow. A crowd of people has been gathered by the police into the courtyard, and a constable orders them harshly to keep up their prayer for guidance. The moment he leaves, however, they reveal that they do not know why they have been forced into this demonstration. They are uncomfortable and quarrelsome, and the men and women begin bickering among themselves, stopping suddenly at the reappearance of the constable, who threatens them with his whip and demands louder singing. The prayer rises to a frenzy of wailing. It is interrupted by the appearance of Shchelkalov, the secretary of the Duma (the Tsar's council of boyars), who reports that Boris remains firm against the petitions of the people, who are urging him to accept the Tsar's crown. A group of pilgrims, coming to the nearby monastery, approaches, and distributes alms and relics among the people as they pass.

Scene 2. The courtyard of the Kremlin. A large crowd has gathered for the coronation of Boris Godunov, who has finally, and apparently against his will, agreed to become Tsar. Prince Shuisky cries "Long life to thee, Tsar Boris Fyodorovich," and the crowd breaks into a paean of praise. Boris appears and prays for guidance in his great task, asking that he may justify the people's confidence in him. He summons the boyars to pray with him before the tombs of Russia's deceased rulers and announces that, after the prayers, a general feast will be offered to all. The people break out again in acclamation.

ACT I

Scene 1. A cell in the monastery of Chudov. *Five years have passed. Through the night the aged monk, Pimen, works devotedly to complete his chronicle of Russian history, down to the present time. He completes the work with great satisfaction, sure that another monk in the future will continue the manuscript. Grigory, Pimen's young companion, wakes up and tells of a strange dream he has had repeatedly: he has found himself on the top of a high tower, with all Moscow at his feet; the crowd below jeered and mocked him until he fell from the tower and awoke from his dream in a cold sweat. Pimen tries to comfort him, urging that he devote himself to a life of contemplation. He himself had lived an active life in the world, fighting in the armies of Ivan the Terrible before entering the monastery. He recalls the late Tsar Fyodor, a man of peace, and compares him to the infamous regicide Boris Godunov. Grigory asks how old the murdered Dimitry would be had he lived, and Pimen replies that he would be about Grigory's own age, nearly twenty. Pimen, going off to pray, expresses the hope that Grigory will carry on his chronicle of Russian history. After he has left, Grigory asserts that the judgment of heaven shall fall on Boris for his crimes.*

Scene 2. An inn near the Lithuanian border. The hostess of the inn sings a little ribald nonsense song. She stops at the sound of singing

outside, and greets three visitors. Two of them are elderly disreputable monks, Missail and Varlaam, whose principal activity is begging alms for the poor and spending what they take in at the nearest inn on liquor. With them is the young monk Grigory, who has fled the monastery and is en route to Lithuania. As the proffered wine mellows the spirits of the monks, Varlaam sings a vigorous song about his days as a soldier in the army of Ivan the Terrible at the battle of Kazan. Grigory is not interested in getting drunk with the old men; he takes the hostess aside and questions her about the road to Lithuania. She informs him that patrols are on the road hunting for a fugitive monk from Moscow, but she is sure they will never catch him, because there is a secret path across the border, which she describes to him. Suddenly some menacing guards enter the room and begin to question all those present. Grigory seems to be harmless enough, so they turn to the now drunken monks, who are clearly suspicious characters. The police captain orders Varlaam to read the warrant (since he himself cannot read), but the old man claims to have forgotten how in so many years. Grigory offers to read it, but when he comes to a description of the fugitive, he carefully substitutes a description of Varlaam for what is actually written. The threat of arrest arouses the drunken old man to make one painful effort to read the warrant for himself. As he reads the description, which matches Grigory exactly, the young man jumps out the window and escapes.





ACT II

The Tsar's chambers in the Kremlin. *Boris's son, the Tsarevich Fyodor, is reading, while his sister Xenia sings sadly of her intended husband, who died before the marriage could take place. The nurse tries to comfort her with a song, then joins Fyodor in a clapping game. Boris enters, comforts his daughter in her sadness, and oversees Fyodor's inspection of a map of Russia, bidding him take his lessons seriously, as he may one day soon be called upon to rule that vast expanse.* He goes into a reverie, and pours out his own doubts and agonies over the state of the country and of his own conscience. His enemies conspire against him, famine and pestilence fill the land, all whom he loves die young, and most painful of all is the guilt he harbors for the murder of the young Dimitry. At night, when he cannot sleep, he sees visions of the bloody child arising, calling for mercy. *He is interrupted in his ruminations by the arrival of the boyar-in-waiting, who reports that Prince Shuisky wishes to see him, adding reports that Shuisky has been involved in secret communications from Poland. When the boyar retires, Boris finds momentary delight in a story that his son recounts.* Shuisky enters obsequiously and faces an immediate outburst from the Tsar. With oily smoothness he replies that he has found out about a pretender to the throne recently arisen in Poland with the support of that country and of the Pope. He goes by the name of Dimitry . . . At once Boris orders his son from the room, then turns to Shuisky with a command that the Lithuanian border be closed and defended at once. He then asks, more urgently, if Shuisky had ever heard of a dead child rising from the grave. Was it truly the infant Dimitry who was killed? Shuisky assures Boris that he stood by the corpse of the infant, lying in state at the cathedral, for days. Though the men accused of murdering him had in turn been killed by the people, and their bodies had started to decay, that of the infant remained bright and pure, with an angelic smile on the dead face, as if he were smiling in sleep. At these words, Boris gasps for breath. He orders Shuisky out of the room and falls back in his chair. A mechanical clock begins to operate at this moment, and to the deranged mind of the Tsar there appears a vision of the murdered child drawing nearer and nearer. He shouts, "Away . . . away . . . begone!" and falls to his knees, covering his face in horror, scarcely able to utter the prayer, "Lord, have mercy on the soul of guilty Tsar Boris."

ACT III (The Polish Act)

Scene 1. In Marina's apartments in Sandomir. *Marina's friends amuse her with song, but her mind is on the pretender Dimitry (i.e. Grigory), through whom she hopes to ascend the Russian throne. A Jesuit, Rangoni, urges her to remember her faith when she rules in Moscow; she must convert the Russians to the true religion.*

Scene 2. By a fountain in the garden of Mnishek at Sandomir. *Marina has granted Dimitry a rendezvous in her father's garden. Dimitry is waiting for her when Rangoni arrives to assure him that Marina loves him. He will take Dimitry to her, in return for which he asks only to be allowed to go to Russia with her as her spiritual protector. They conceal themselves as Mnishek's guests enter the garden and dance a polonaise, while the nobles court Marina. Dimitry watches jealously, and grows more resolved to become Tsar. When he finally sees Marina alone, she works with all her haughtiness to drive him still further to that determined state of mind in which he declares his intention to lead an army on Moscow at once.*

ACT IV

Scene 1. The Kromy forest near Moscow. The entire country is in a state of disorder because of the extended famine. The people are on the verge of revolution. They capture a boyar who has been a supporter of Boris and proceed to tie him up and mock him sarcastically. The children mock a simpleton and steal the few small coins he has managed to collect. Missail and Varlaam arrive on the scene singing of the crimes of Boris and extolling Dimitry. Two Jesuits arrive to denounce them to the crowd, but the people promptly seize them and prepare an immediate execution. They are saved by the arrival of a procession heralding the approach of Dimitry, followed by his troops. He releases the captured boyar and the Jesuits, and bids all to follow him to Moscow. The stage empties except for the poor simpleton, who, like Shakespeare's fools, often speaks greater truths than those presumed to be in their right minds. He bewails the fate of Russia: "Woe and sorrow always, lament, Russian folk, poor hungry folk."

Scene 2. The council chamber in the Kremlin. A session of the Duma is taking place, summoned specifically to discuss the measures necessary to protect the country against Dimitry's forces. On the whole, the boyars have many ideas as to what they will do with Dimitry once they get their hands on him, but few practical suggestions to accomplish that necessary preliminary. Just as they begin to complain of the absence of Shuisky, that sly, self-serving boyar appears, and begins to tell them of what he had witnessed in the Tsar's chambers the day before: Boris muttering to himself, crying "Away, away," as if trying to ward off a spectre. At once Boris's own voice is heard, repeating the same words. He staggers into the chamber, apparently oblivious to the horrified assembly of boyars. Shuisky brings him to his senses, and he takes his seat on the throne. Shuisky informs him that a holy man of great age waits outside to speak to him. Boris, hoping that this will calm his tormented mind, orders that the man be admitted. It is Pimen, the old monk, who tells a strange story of a miracle: a shepherd, blind from birth, went to the tomb of the Tsarevich Dimitry to pray; immediately his sight was restored. Boris is overcome with horror at the reference to Dimitry. He collapses unconscious into the arms of the boyars. Knowing that his death is near, he calls for his son Fyodor. Bidding that they be left alone together, he takes his farewell from the boy, assuring him that he is lawful heir to the throne, and warning him to beware the boyars and their plots. Behind the scenes the monks pray for the repose of the Tsar's soul. In one last magnificent outburst, Boris cries, "While I have breath, I am still Tsar," and falls dead in their midst.

—S.L.

Modest Mussorgsky
Boris Godunov

Modest Petrovich Mussorgsky was born in Karevo, Pskov district, on 21 March 1839 and died in St. Petersburg on 28 March 1881. The composition of Boris Godunov *in its first version (in seven scenes) occupied the years 1868 and 1869. A second version, comprising a prologue and four acts, was composed in 1871 and 1872, undergoing further revisions in 1873. Nikolai Rimsky-Korsakov attempted to popularize the opera by reorchestrating it and correcting what he considered to be Mussorgsky's gaucheries. In 1896 he produced a version, completely rescored and partly rewritten, with his own additions and cuts to Mussorgsky's original. Finally, between 1906 and 1908, he produced still another version in which he reinstated the Mussorgsky passages he had cut (but left his own additions). It is this last version that has entered the repertory of nearly every opera house in the world and gained lasting fame for Mussorgsky's masterpiece. Though Mussorgsky's original versions have been made available in performance more frequently in recent years, it is still the second Rimsky-Korsakov editing that is mounted most often, and it is that version from which the "scenes" of the present production are drawn. The instrumentation is for three flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, snare drum, bass drum, cymbals, triangle, tam-tam, deep bells, glockenspiel, piano, timpani, harp, and strings.*

Mussorgsky is the classic case of the triumph of originality and sheer genius over technique. Few great composers ever did so much with so little in the way of fluent craftsmanship. Although his musical talent was discovered early, and led to piano lessons (so that by the age of seven he could play short pieces by Liszt), he entered a military career and ended his piano lessons at the age of fifteen without having learned anything of harmony or composition. Three years later he met Dargomïzhsky and César Cui and through them made the acquaintance of Mily Balakirev and the critic Vladimir Stasov. It was Balakirev, only three years older than himself, to whom Mussorgsky went for lessons in musical form, which he learned largely by playing four-hand piano arrangements of the Beethoven symphonies, gradually moving beyond the level of "piano-playing dilettante," as Borodin had described him at their first meeting in 1857. From this time he began to compose—songs, music for theater productions, piano pieces, and an attempted opera. Already he sensed the link between Russian words and music which became the basis of his fame, and he seems to have been drawn to the theater from the beginning.

From his twenties on, Mussorgsky's career followed a varied pattern of ups and downs, both in music and in his daily civil service jobs (he had resigned his military commission in the summer of 1858, following some sort of nervous or spiritual crisis). He had a markedly unstable personality, and this was reflected both in his frequent changes of job and in the fact that many of his major large-scale works remained mere torsos (though when his importance began to become apparent, they were completed by other hands). He lived for a time in an artistic commune of young intellectuals, but was forced to move to his brother's flat after his first serious bout with the bottle in 1865, possibly brought on

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by his mother's death. In any case he drank himself into a stupor ending in delirium tremens. From that time on, his life moved in zigzag spurts according to the degree of hold that alcohol held on him. A few weeks before his forty-second birthday he suffered a fit of alcoholic epilepsy and was placed in a military hospital. During a few days of temporary improvement in March, Repin painted the famous portrait of the composer, haggard, unkempt, and rubicund. Mussorgsky relapsed and died less than two weeks later.

The major achievement of Mussorgsky's life was the composition of *Boris Godunov,* an opera to his own libretto based partly on Pushkin's poetic tragedy *Boris Godunov* and partly on his own reading of Karamzin's *History of the Russian State.* Many of the characters in the opera are historical, though they are sometimes treated quite freely, and the central fact of the drama—that Boris is responsible for the death of the infant Dimitry, who by rights should have been Tsar—seems not to have been historically accurate, though of course we must assume that it was true to make sense of the psychology of either Pushkin's tragedy or Mussorgsky's opera.

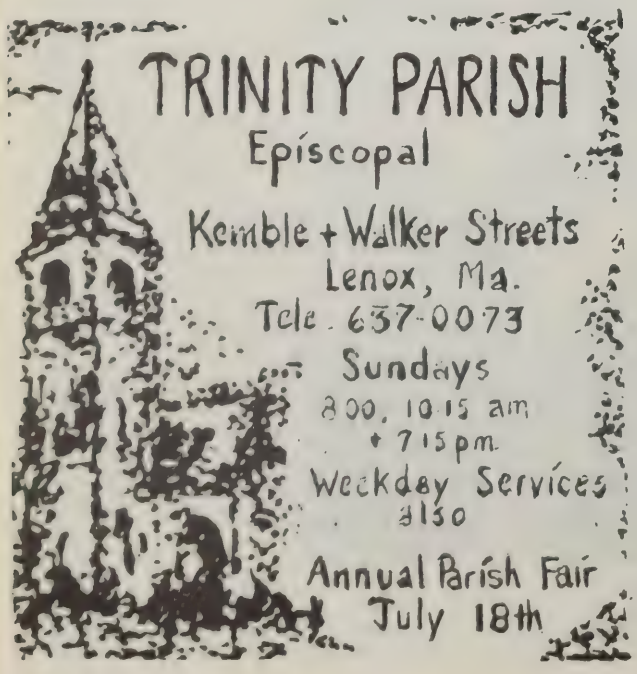
First some historical background: Boris Godunov (ca. 1551-1605) had been a favorite of Tsar Ivan IV, popularly known as Ivan the Terrible. Ivan had died in 1584, leaving Boris in charge as regent for his son Fyodor I, who was married to Boris's sister. Fyodor had a younger



Repin's portrait of Mussorgsky

brother, Dimitry, who was murdered in 1591; it was the general belief that Boris was responsible, though he seems in fact to have been innocent. At any rate, when Fyodor died in 1598, Boris was acclaimed the new Tsar. He continued the same policies he had already set in train, among them the gradual increase in power granted to the townspeople and state officials at the expense of the boyars, the upper nobility (who therefore had a great deal to lose if Boris remained Tsar for long). Boris's early popular support was undermined by a lengthy famine (1602-04), and when a pretender arose in Poland, claiming to be the supposedly murdered Dimitry, many flocked to his support. Boris died in 1605, and his sixteen-year-old son Fyodor was assassinated soon after, clearing the way for the proclamation of Dimitry as Tsar. This new Tsar showed a favoritism to Poland (partly because of Polish aid in reaching the throne and partly because his wife Marina Mnishek was Polish) that provoked opposition among the boyars. (In the meantime, he had made Boris Godunov's daughter his mistress, after murdering her brother; these events are treated in Dvořák's opera *Dmitrij*.) An insurrection led by the wily boyar Vasily Shuisky resulted in the death of Dimitry and the establishment of Shuisky as the Tsar Vasily IV. He went down in history as an ambitious and cruel Tsar, who had to combat at least three pretenders to the throne—a second false Dimitry, and two men claiming to be the sons of Dimitry. The "Time of Troubles," as this period in Russia is called, did not come to an end until 1613, when Michael Romanov, the first of the line, was crowned as Tsar.

Mussorgsky's opera deals only with the first part of this history, the period up to the death of Boris. Using Pushkin's tragedy and Karamzin's history as guides, he fashioned an extraordinary libretto—one that is truly episodic, in that few scenes lead directly from one to another, yet one that builds up a coherent and gripping view of life in Russia early in the seventeenth century from this careful series of "slices of life." Boris Godunov is the only character who is fully portrayed in the round, and yet the libretto—and still more the music—brings even the least



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important characters vividly to life. He has thus produced an opera in which the principals consist of a single, overwhelming, predominating figure on the one hand, and "the people" on the other. The music treads a carefully controlled, highly original path between a strong lyrical strain and a tendency toward "realistic" declamation of the Russian language, capturing the rhythms and inflections of the language in the very pitches of the vocal lines. Some of the thematic ideas sound as if they could be folk music—but whether they are recollections of actual tunes or merely the filtering of the entire *melos* of Russian music through the composer's imagination is largely moot. In any case they provide a characteristic color to the entire score—or at least to that part of it (everything but the so-called "Polish Act") that is set in Russia. Few operas contain so little dross, so little that is theatrically dead, as *Boris Godunov.* Its very vividness has meant that every generation could reinterpret the work in new ways (as Solomon Volkov's essay beginning on page 47 indicates). *Boris Godunov,* for all its Russian particularity, remains one of the most universal of all operas.

But it almost didn't happen. Mussorgsky's opera was too original, too different, to be accepted by the musical officialdom of his day. Even his close supporter and friend Rimsky-Korsakov, who recognized that he was "so talented, original, full of so much that was new and vital," felt that his manuscripts were filled with technical errors: "absurd, disconnected harmony, ugly part-writing, sometimes strikingly illogical modulation, sometimes a depressing lack of it, unsuccessful scoring of the orchestral things." So he undertook his generous, self-imposed task of bringing this work to the attention of the world. He recognized the possibility that in, say, fifty years, there might be a demand for an "archeologically exact edition," but first it was necessary for people to recognize the value of what they might otherwise reject: "what was needed at the moment was an edition for performance, for practical artistic aims, for familiarization with his enormous talent, not for the study of his personality and artistic transgressions." And, as it turned out, Rimsky's prophecy was remarkably accurate. *Boris Godunov* has been re-edited, published, performed, and finally even recorded in Mussorgsky's original orchestration. But to this day, the greater number of productions follow the smoother, more highly colored scoring of Rimsky-Korsakov's labor of pious dedication to an underappreciated master.

No opera suffers more than *Boris Godunov* from being sung in a language other than the original. The very rhythm and cadence of the melodic line is to be found in the Russian text. Nonetheless, a performance in Russian creates some difficulty for the audience. We can be sure that opera composers in general, and Mussorgsky above all, assume while composing that the audience will know the language in which they are writing, will be able to respond immediately, viscerally, to the joining of words and music. Still, most of us go to the opera (and not only Russian operas!) without an intimate knowledge of the language being sung, and experienced operagoers learn that every opera has some key words that appear frequently and at crucial moments of the story. Appreciation of the dramatic flow can be greatly increased by learning just a couple of these (for example, in *Rigoletto* they would include *"maledizione," "padre,"* and

"figlia"—"curse," "father," and "daughter"). In *Boris Godunov,* the word that occurs most often—and in the greatest variety of contexts—is *"Slava,"* or "glory." We hear it throughout the Coronation Scene as the crowd hails the election of a new Tsar; it recurs twice in the Kromy Forest Scene in two very different senses—first, mocking and sarcastic, as the crowd taunts the captured boyar, then again sincere in expression as they hail the approach of Dimitry. This last use is the most ironic of all—the people still seek a leader to improve their lot, but the general reaction to their disgust with Boris is the immediate acceptance of the first alternative, which, as history showed, was not in any way a permanent solution. The opera, of course, does not go that far chronologically, but the words of the simpleton hint at the unhappy future with the young ruler whom the peasants hail so solemnly: "Lament, Russian folk, poor hungry folk."

Perhaps the greatest achievement of Mussorgsky the dramatist, though, is to have left in *Boris* a drama that so perfectly balances the conflicting demands of a powerful main character, a chorus that appears almost everywhere, and a large number of parts that are very small indeed (Shchelkalov, for example, in the very first scene, has a total existence of only about thirty measures of music). Though the role of Boris, especially when played by a dominating singer, remains the most vividly etched in the memory, the power of Mussorgsky's dramatic craft is such that each of the minor characters attains a fully real existence in a few brief musical strokes, and the chorus is dramatically realized in a way that few composers have ever managed to achieve. It is easy to say that *Boris Godunov* is among the most original masterpieces of all time. But that simple though all-encompassing statement fails to note that many "original" masterpieces seem, in time, to have been simply bizarre quirks or biological sports. Mussorgsky's masterpiece is very different: it continues to take on a new significance the longer it is with us.

—Steven Ledbetter



A Country and an Opera: Russia Mirrored in "Boris Godunov"

The history of the interpretation of the opera *Boris Godunov* is unique in that it also serves as a brief account of the political and cultural life of Russia for over a hundred years. *Boris Godunov* was a mirror into which Russia looked every time there was an important social shift. But it was a special mirror: everyone saw what he wanted to see.

The twenty-nine-year-old Modest Mussorgsky did not select Alexander Pushkin's tragedy *Boris Godunov* by accident. Pushkin himself had said of his tragedy, "This is as topical as a fresh newspaper." He depicted a Tsar-killer and his tormented conscience. His contemporaries saw it as a sensational hint: Russian Emperor Alexander I was a party to his father's death.

Like Pushkin's tragedy, Mussorgsky's opera held political references that the Russian audiences of the period readily understood. The people were rebelling on stage; the same thing was happening in real life. The chief of police, following a long tradition of blaming all disorders on minorities, reported to the emperor, "The Polish landowners are instigating dissatisfaction with the government in the people." The same denunciation paid special attention to "clergymen who incite the peasants." Understandably, the first audience of Mussorgsky's opera noted particularly the participation of two monks, as well as Polish Catholic priests, in the uprising scene. And Mussorgsky added to Pushkin's scene in front of St. Basil's Cathedral by having the hungry crowds cry, "Bread! Bread!" Contemporaries saw an allusion here, too: there was hunger in most of Russia at that time.

When the opera was performed for the first time in 1874 in Petersburg, Grand Duke Constantin Romanov (according to witnesses, "foaming at the mouth") shouted: "This is an embarrassment for all of Russia, not an opera!" But radical youths enthusiastically sang the choruses from *Boris*—those with anti-government overtones—on the streets.

Boris Godunov immediately became a topic of political debates, slightly disguised by aesthetic terminology. The Slavophiles maintained that Mussorgsky was calumnying the Russian people in his opera, depicting them as crude, drunken, oppressed, and deprived. The conservative camp was also insulted. A friend of Tchaikovsky's, the famous critic German Larosh, expressed his profound sympathy for the conductor, singers, and orchestra musicians of the Maryinsky Opera, "whose fate is to bother with this *stinking substance.*" The conservatives were displeased by the fact that music, following literature, was encroaching on political life. The radicals, on the other hand, saw this as meritorious. The leading radical critic, Vladimir Stasov, found in Mussorgsky's music a movement toward "realism." He compared Mussorgsky with Wagner, preferring his compatriot: to a Russian, Wagner's choruses were "impersonal, stylized, and not ethnic enough."

A hundred years ago in Russia the left-wing intellectuals set the tone in aesthetics. Mussorgsky was enlisted into the radical camp. Everyone agreed that *Boris Godunov* was an opera about the oppressed. This led to rather sad consequences. The opera had been staged at the Imperial Maryinsky Theater, where the Russian Tsar's opinion was naturally

decisive. When in 1889, a few years after Mussorgsky's death, Emperor Alexander III went over the proposed repertoire of the Maryinsky for the next season, he personally replaced *Boris Godunov* with Meyerbeer's *L'Africaine.* (An alliance between tsarist Russia and republican France was imminent—a response to "Bismarck's perfidy": one way of expressing displeasure with Germany was shutting down the German Theater in Petersburg!)

Soon after, an important decision was made by Mussorgsky's close friend, Nikolai Rimsky-Korsakov, to undertake a revision of *Boris Godunov* in the hopes of returning the work to the stage. Mussorgsky was foremost a vocal composer; Rimsky-Korsakov was a master of the orchestra. The ascetic score of the original *Boris* became lush and full of orchestral effects. Rimsky-Korsakov's revision reflects not only his personal style but the demands of a new era. Rimsky-Korsakov's taste for orchestral vividness was accepted, though not at the Imperial theater. A millionaire merchant, Savva Mamontov, who had founded his own theater, decided to produce the opera. This was a direct challenge to the Tsar.

In Mamontov's enterprise (which served as the model for Diaghilev's later experiments) the role of Tsar Boris was performed by the great bass Fyodor Chaliapin. He wore a costume of black and silver brocade. That was Mamontov's idea—"Boris Godunov is the mourning of Russian history." Chaliapin, according to contemporaries, "struck nerves." Just a short time before this version, even proponents of the opera had seen it as a collection of musical genre scenes. With Chaliapin on stage it was accepted as psychological drama. He showed the Tsar's aloneness. Boris is hated by the people and by his own courtiers. Chaliapin's Boris was a hero out of Dostoevsky.



Chaliapin stressed a theme that is central in Dostoevsky: the impossibility of building happiness—personal or state—on the suffering of a child. Boris came to power through the murder of an infant, so he is doomed. Chaliapin's Boris is not only a tyrant, but a man who suffers. This "dialectic of emotions" is also out of Dostoevsky. Chaliapin in *Boris Godunov* seemed to teeter between madness and lucidity.

Dostoevsky was the spiritual father of the early Russian modernists, some of whom were involved in Mamontov's enterprise. They shared with the writer the cult of suffering and phantasmagoria. The image of Mussorgsky the "realist," created in previous decades, did not fit the new mood of Russian intellectuals. Pessimism was chic, and neurasthenia a sign of refinement. Russia had clambered over into the twentieth century and was rolling toward the inevitable catastrophe. Educated Russians sought solutions in literature, art, and music. Mussorgsky was topical once again. In deciphering *Boris*, the turn-of-the-century critics concluded that the world depicted in the opera was a mirage. Deluded by it, Mussorgsky's characters groan and weep helplessly. Such commentaries on *Boris* evinced the crisis mentality of Russian society of the times.

In 1908 the young Sergei Diaghilev exported *Boris Godunov* with Chaliapin to Paris. Diaghilev, as usual, chose the right time and place for premiering Mussorgsky's opera in the West. Russia was appearing on the world arena; Western public opinion was trying to understand the cause for the Russian revolutionary upheavals of 1905. The Russian psychological novel was popular all over the world. The history of the rise and fall of the Tsar, interpreted *à la* Dostoevsky, sounded prophetic. Diaghilev spared no expense for his Parisian premiere. The Coronation Scene was mounted "to make the French reel from its magnificence." For the production Diaghilev bought brocades and other precious fabrics, as

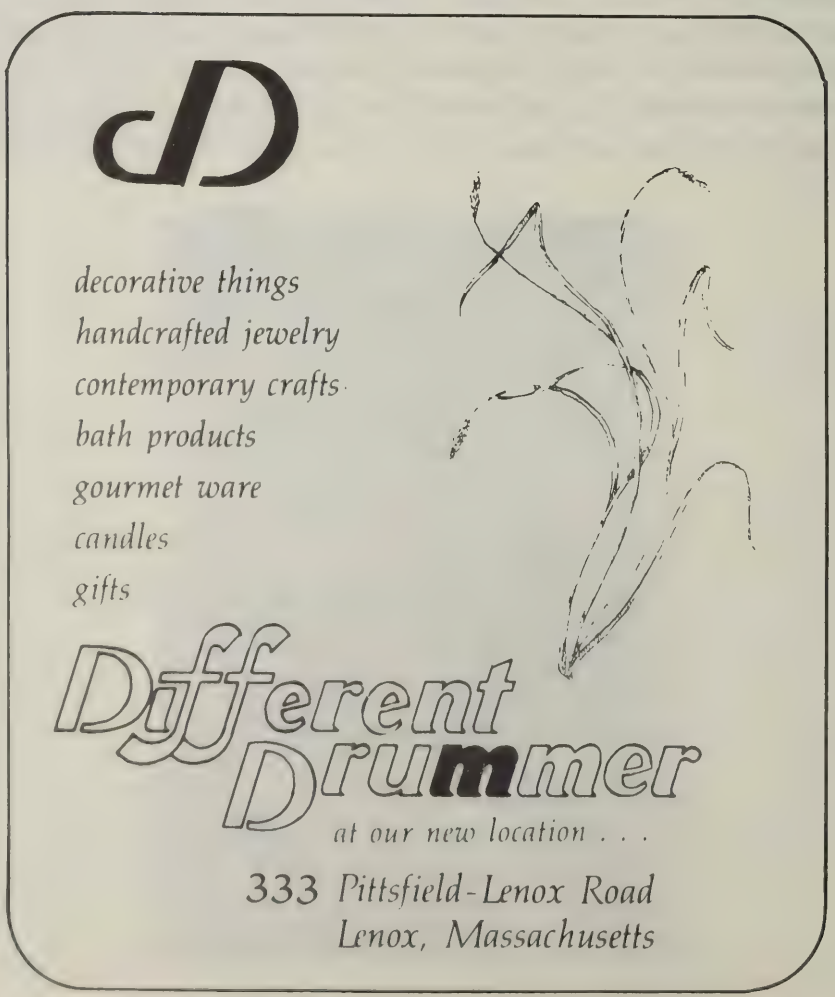


Fyodor Chaliapin as Boris Godunov

well as authentic ancient costumes trimmed in gold. The splendor of the Paris *Boris* was a manifestation of the pre-war epoch.

In his French interviews, Chaliapin underscored the anti-tyrannical aspect of *Boris;* he spoke of the "criminal Russian Tsar." The monarchist Russian press tried to play down the success of Diaghilev's production in its reports from Paris. Some articles resembled political denunciation: to wit, Chaliapin, in order to please republican French audiences, deprived Boris Godunov of royal dignity—Chaliapin had him "writhe and hop."

World War I destroyed the Russian monarchy. In October 1917 the Bolsheviks came to power. Everything in Russia changed at once: the old values seemed destined for the dust heap. Opera as a genre was among the primary candidates for destruction. Lenin, leader of the Bolsheviks, referred to opera in a conversation with Commissar of Education Anatoly Lunacharsky as a "piece of gentry culture." ("The courtly pompous tone of opera was particularly offensive to him," Lunacharsky explained.) But in 1919 Lenin went to the Bolshoi Theater to see *Boris Godunov;* after the performance he expressed the opinion that the mass scenes had to be enlarged "so that you would really feel the presence of the people."



In order to survive, opera in Russia made accommodations; revolutionary works were in urgent demand. Of existing Russian operas, *Boris Godunov* was most attractive, since "this opera uses the language of music to call the people to rise against their rulers" (a quote from a contemporary article, "The Opera *Boris Godunov* as a True Example of a Revolutionary Musical Performance"). One of the first Soviet productions of *Boris Godunov* had the monk Varlaam waving a red flag in the uprising scene; the left-wing critics approved this innovation as one that "created a very strong impression." When the experiments began in creating a "purely proletarian" art, Mussorgsky was declared one of the main teachers of proletarian musicians. For the first time his name and music approached "official" status.

The canonization of Mussorgsky in Russia was soon completed. *Boris Godunov* was declared "the culmination of world opera from the revolutionary point of view." Naturally, they tried to do away with the Rimsky-Korsakov version. For some time Mussorgsky's opera was performed only in the composer's original orchestration. In new productions the Tsar was in the shadows, but not for long. Stalin, who liked going to the opera, began to pay special attention to the Tsars. The revolutionary storms were a thing of the past; it was important to recreate and hold onto the Russian empire, even under a new name—the USSR.

For the first time in history Boris Godunov was seen as a "positive hero." He worried about the people, resisted foreign military intervention, fought traitorous intrigues. They began to look for and find the idea of the triumph of Russian statehood in Mussorgsky's opera. Ceremonial pomp and splendor were acceptable once more. Rimsky-Korsakov's orchestration was back.

Several decades of insipid academic readings did not eradicate the political sub-text of Mussorgsky's music. As soon as discussion—at least in cultural areas—became possible in the Soviet Union, it started up again around *Boris Godunov.* As usual, polemics, although of blatant ideological character, are couched in aesthetic terminology. Thus several recent Soviet articles for the centennial of Mussorgsky's death are very elucidating. They represent cautious but persistent attempts to revise the influential post-Stalin concepts of *Boris Godunov.* These articles reflect a significant shift in the attitude toward religion in the Soviet Union. For the first time in many years it has surfaced from deep underground and apparently is about to become an important part of the ideological scene. Thus, an unexpected positive accent is put on religious and mystical moments in Mussorgsky's opera. Evidently, a new era has begun in the history of the interpretation of *Boris Godunov* in Russia.

—Solomon Volkov
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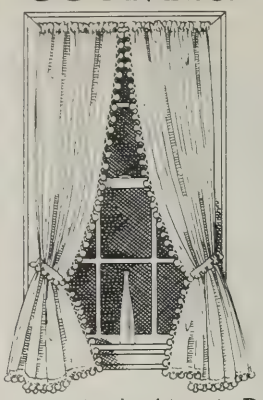
Solomon Volkov is a Russian musicologist who recently emigrated from Russia and now lives in New York. He is the editor of *Testimony: The Memoirs of Dmitri Shostakovich,* published by Harper & Row.

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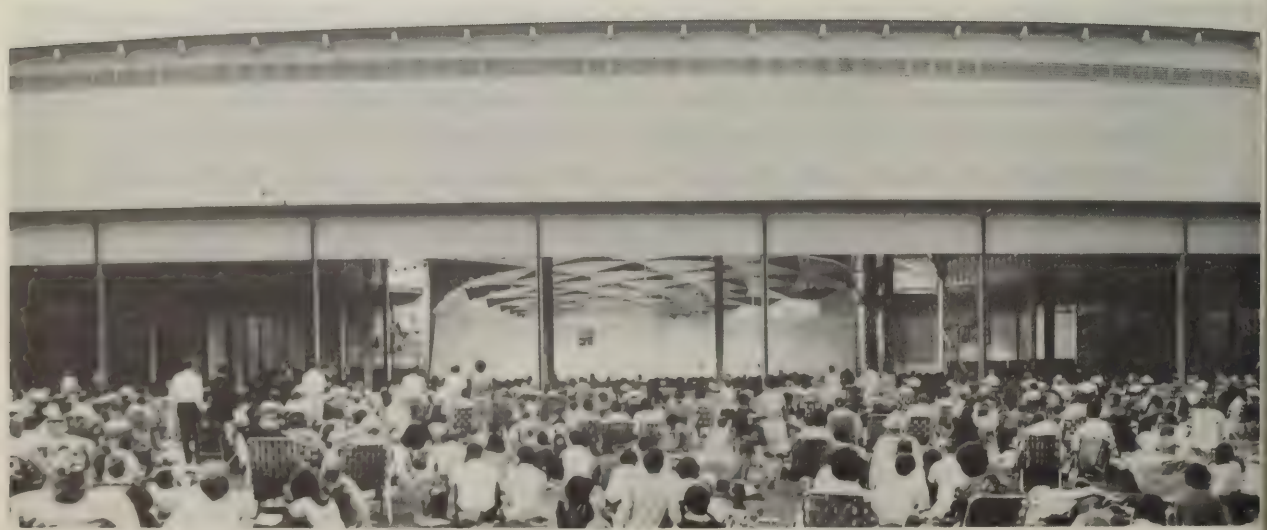
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Nicolai Ghiaurov

Born in Velingrad, Bulgaria, in 1929, bass-baritone Nicolai Ghiaurov played violin, piano, and clarinet from an early age and participated in his town's local theater. He was assisted in his early vocal training by the Bulgarian composer Petko Stainov, who also helped him enter the Sofia Music Academy in 1949, and he won a state scholarship which helped him study further at the Moscow Conservatory, from which he graduated with highest honors in 1955. That same year he won the grand prize in a Paris competition and made his operatic debut as Don Basilio in *Il barbiere di Siviglia* at the Sofia Opera House. In 1958, Mr. Ghiaurov made his debut with the Bolshoi Theatre singing Don Basilio, Pimen in *Boris Godunov,* and, in what was to become one of his most important roles, Mephistopheles in *Faust.* The following year he made his La Scala debut as Varlaam in *Boris Godunov,* and in 1962 he made his debuts at the Vienna Staatsoper and Covent Garden.

Mr. Ghiaurov is acclaimed for a wide-ranging repertoire; his best-known portrayals include, in addition to Mephistopheles, the title role in *Boris Godunov* and Philip in Verdi's *Don Carlo.* Recent engagements have brought him to Salzburg, Paris, Hamburg, Frankfurt, Covent Garden, Vienna, and Chicago. In addition to several recital albums, his recordings include *Boris Godunov* with the Vienna Philharmonic and Herbert von Karajan; the Verdi Requiem and *La bohème* with the Berlin Philharmonic also under von Karajan; *I puritani, Faust, Macbeth, Turandot, Aida, Don Giovanni, Eugene Onegin, Lucia di Lammermoor, Anna Bolena, Mefistofele, Il barbiere di Siviglia, Nabucco,* and *La favorita.* Mr. Ghiaurov made his first appearance with the Boston Symphony Orchestra last weekend in a performance of the Verdi Requiem under the direction of Seiji Ozawa.



Kenneth Riegel

Tenor Kenneth Riegel has sung regularly with the Boston Symphony since he first appeared at Tanglewood in August of 1971 under Colin Davis. Mr. Riegel came to the attention of the international music world singing the title role in the New York premiere of Henze's *The Young Lord.* He made his Metropolitan Opera debut in 1973 in Berlioz's *Les Troyens,* and he has subsequently been heard there in numerous productions. Outside the United States,

Mr. Riegel has sung Salzburg Festival performances of Mahler's Eighth under Leonard Bernstein, participated in the Flanders Festival's *Dream of Gerontius* by Elgar, and made his Vienna State Opera debut as Alfredo in *La traviata*. He has been a frequent guest of the Paris Opera, where he was chosen to portray Alwa in the premiere production of the three-act version of Berg's *Lulu*, subsequently recorded for Deutsche Grammophon. In May 1979, Mr. Riegel appeared at the Paris Opera in the title role of Stravinsky's *Oedipus Rex* conducted by Seiji Ozawa, with whom he has appeared many times in concert.

Mr. Riegel has sung performances of Beethoven's Ninth with the Cleveland Orchestra, Stravinsky's *Oedipus Rex* under James Levine at the Cincinnati May Festival, and New York Philharmonic performances of Berlioz's *Damnation of Faust*. He made three separate appearances with the Boston Symphony Orchestra at Tanglewood in 1977, under Leonard Bernstein, Seiji Ozawa, and Andrew Davis, and his Deutsche Grammophon recording with Leonard Bernstein and the Boston Symphony of Liszt's *Faust* Symphony won a 1978 Grand Prix du Disque. His other recording credits, on Columbia, include Haydn's *Harmonienmesse* and *Lord Nelson* Mass with Leonard Bernstein and the New York Philharmonic, and Carl Orff's *Carmina burana* with Michael Tilson Thomas conducting the Cleveland Orchestra. Mr. Riegel made his Berlin Festival debut in an Ozawa-led BSO performance of Berlioz's *Damnation of Faust* in September 1979. His most recent appearances with the orchestra were in Mahler's Eighth Symphony last October and as the Evangelist in Bach's *St. John Passion* in April, both under the direction of Seiji Ozawa.



Jocelyne Taillon

Born in Normandy, mezzo-soprano Jocelyne Taillon began studying voice with Suzanne Balguerie in Grenoble and then studied for six years with the great French dramatic soprano Germaine Lubin. In 1956, Ms. Taillon won first prize, the Caruso Prize, in a national contest sponsored by the O.R.T.F. and Radio Monte-Carlo and became known throughout France through a series of recitals. She made her operatic debut as the nurse in Paul Dukas's *Ariane et Barbe-bleue* and was invited soon after to sing Genevieve in Debussy's *Pelléas et Mélisande* at Glyndebourne, establishing herself internationally as a leading interpreter of that role. Ms. Taillon was rapidly engaged by the opera companies of Brussels, Geneva, and Lisbon, as well as the leading French lyric theaters. Through her wide repertoire of songs and oratorios she has also become known to concert audiences, having appeared regularly at many of the major European festivals, singing at Aix-en-Provence, Paris, Strasbourg, Glyndebourne, and Salzburg.

Ms. Taillon made her American debut in 1972 in Chicago singing the role of Genevieve, next returning to the United States as Arnalta in Monteverdi's *Coronation of Poppea* with the Washington Opera Society. She has sung with the Paris Opera in New York and Washington, D.C., and in *Adriana Lecouvreur, Das Rheingold,* and *Faust* with the San Francisco Opera. Ms. Taillon made her Metropolitan Opera debut in 1979 as La Cieca in Ponchielli's *La Gioconda,* and she has been re-engaged there for appearances in Wagner's *Ring* operas. This weekend's performances are her first with the Boston Symphony Orchestra.



Aage Haugland

Born 1944 in Copenhagen to Norwegian parents, bass Aage Haugland sang as soloist with the Copenhagen Boys Choir, later going on to study medicine and music at the University of Copenhagen, and then to Oslo where he was a pupil at the Norwegian Opera School. In 1968 he won first prize in the Aftenposten Singing Competition there; he was engaged by the Norwegian Opera and, in 1970, following a recommendation from Götz Friedrich, by the Bremen Opera. Since 1973, Mr. Haugland has been a principal bass of the Royal Theatre, Copenhagen, where his many roles have included Daland in *Der fliegende Holländer,* Baron Ochs in *Der Rosenkavalier,* Pizarro in *Fidelio,* Basilio in *Il barbiere di Siviglia,* Seneca in *L'incoronazione di Poppea,* and the title role in *Gianni Schicci.* 1975 brought Mr. Haugland's debuts with the Royal Opera, Covent Garden, singing Hunding in a new production of *Die Walküre,* and as Hagen in *Götterdämmerung* at the English National Opera. He has also appeared at La Fenice in Venice, with the Netherlands Opera, and at the Dresden State Opera. His first appearances in America were in 1979 singing the title role of *Boris Godunov* in a series of concerts in St. Louis, and subsequently with the Metropolitan Opera in New York as Baron Ochs. He recently made his Paris Opera debut in a new production of *Boris Godunov* as Varlaam, the role of his Boston Symphony debut this evening.

Mr. Haugland is a noted concert artist, having appeared in London with the London Symphony and London Philharmonic under André Previn and Sir Georg Solti; in concert-opera performances in Rome; and with Andrew Davis and the Toronto Symphony in Toronto and New York. His recordings, all for EMI, include Hagen, Varlaam, and the role of the police inspector in Shostakovich's *Katerina Ismailova.* Future engagements include debuts with the Geneva and Hamburg state operas and a return to the Metropolitan Opera for Wagner's *Ring.* Mr. Haugland may be heard at Tanglewood two weeks from tonight as King Marke in a concert performance of *Tristan und Isolde,* Act II, under the direction of Seiji Ozawa.



Douglas Perry

Born, raised, and educated in America, tenor Douglas Perry has built a career singing exclusively with American opera companies. Mr. Perry received his bachelor of music from Wittenburg University, Springfield, Ohio, and his master's from Ball State University in Muncie, Indiana, where he held a graduate assistantship in voice. After completing his education, he taught high school vocal music in his native Indianapolis and studied privately with Margaret Harshaw, at whose suggestion he auditioned for the Santa Fe Opera Apprentice Artist program. He was immediately accepted, and his performance there his second summer as Timothy in the American premiere of Menotti's *Help! Help! The Globolinks!* led the composer to invite him to New York to perform in the New York City Center production that fall.

Mr. Perry is nationally recognized for his character roles, and his repertoire includes over sixty of them, ranging from the drunken landlord Benoit in *La bohème* to the witch in *Hansel and Gretel.* Mr. Perry made his debut with the New York City Opera as Don Basilio in *Le nozze di Figaro,* and he has sung with the Opera Company of Boston, Houston Grand Opera, the Baltimore Opera, and the Miami Opera Association; his credits include two world premieres and four American premieres, one being Cavalli's opera *L'egisto* at Santa Fe, where his portrayal of the bawdy nurse Dema brought him international acclaim. In addition to opera, Mr. Perry appears in concert and oratorio. He has appeared as soloist with the Waverly Consort, the New York Choral Society, the St. Louis Bach Society, and the Kansas City Philharmonic, and he is especially known for his interpretations of the Evangelist in the Bach Passions. Mr. Perry's recordings include the role of Thaddeus Stevens in Virgil Thomson's *Mother of Us All,* and the premiere Columbia recording of Charles Ives's cantata, *The Celestial Country.*

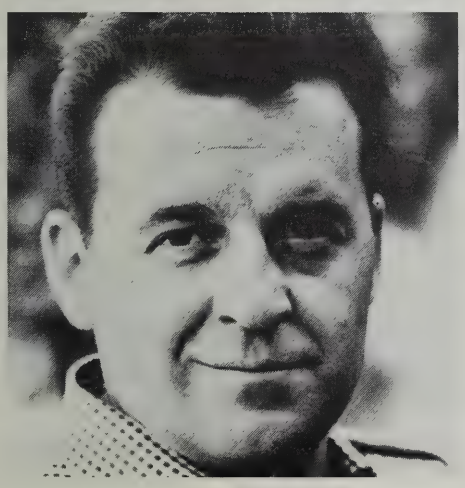


Jacque Trussel

Born in San Francisco, tenor Jacque Trussel began his operatic career at the Oberlin Festival in Ohio and received his bachelor's and master's degrees in music from Ball State University in Muncie, Indiana. A recipient of grants from the Martha Baird Rockefeller Foundation and the National Opera Institute, Mr. Trussel has appeared with leading opera companies throughout the United

States, including the New York City Opera, Lyric Opera of Chicago, Opera Company of Boston, Houston Grand Opera, San Francisco Opera, Philadelphia Lyric Opera, Dallas Civic Opera, and the Santa Fe Opera. He had the distinction of opening the inaugural season of Spoleto USA in a production of *Pique Dame,* repeating a role which won him considerable acclaim at the European Spoleto Festival; he has sung in the world premieres of Carlisle Floyd's *Bilby's Doll* and Thomas Pasatieri's *Seagull;* and he sang the title role in the American premiere of Vaughan Williams's *Hugh the Drover.*

In 1980-81, Mr. Trussel opened the New York City Opera's fall season in the title role of *The Student Prince.* Other highlights of the season included performances as Shuisky in *Boris Godunov* at the season opening of the Chicago Lyric Opera; Alfredo in *La traviata* with the Ft. Worth Opera, Don Jose in a new English *opera comique* version of *Carmen* with the Houston Opera, and debuts with the opera companies of Baltimore, as Sam in Carlisle Floyd's *Susannah,* and Washington, as Avito in Montemezzi's *L'amore dei tre re.* This summer, in addition to his Boston Symphony debut as Dimitry in tonight's scenes from *Boris Godunov,* he appears in Ottawa in the title role of the new Kaslik/Svoboda production of Mozart's *Idomeneo.*



Michel Sénéchal

Two important dates stand as landmarks in tenor Michel Sénéchal's career: in 1952 he was the first French singer to win first grand prize at the Concours International de Musique in Geneva, and in 1956 he was internationally recognized for his performance in Rameau's *opera buffa, Platée,* at the Aix-en-Provence Festival. Mr. Sénéchal was the first French lyric tenor invited to Salzburg since Ritter-Cianyi and Germaine Lubin, having "rediscovered" the ornamental French song-style after the manner of Edmond Clement. His particular style and technique have won him admiration in the major opera houses of Europe and America, in roles ranging from classical to contemporary. Mr. Sénéchal has interpreted nearly all of Benjamin Britten's tenor roles in France, and for the past several years he has been a regular performer with Herbert von Karajan and Pierre Boulez both on stage and in concert.



Ara Berberian

Bass Ara Berberian made a highly successful debut at the Metropolitan Opera in 1979 in performances of Mozart's *Abduction from the Seraglio,* Wagner's *Parsifal,* and Massenet's *Werther,* having made his company debut two seasons earlier on the Met's spring tour. This past season, he returned to the Met for performances in Rossini's *L'italiana in Algeri,* Berg's *Lulu,* Puccini's *Manon Lescaut,* and Poulenc's *Les mamelles de Tirésias.* Mr. Berberian has performed with nearly every major opera company in the United States. In addition to the Met, he has appeared with the San Francisco Opera, where in six consecutive seasons he has sung in twenty-nine different operas; the New York City Opera, the Houston Grand Opera, and the opera companies of Santa Fe, Milwaukee, Cincinnati, Baltimore, New Orleans, and Tulsa. An unusually versatile artist, Mr. Berberian's repertoire ranges from Mozart's Osmin to Bartók's Bluebeard, and he has earned critical praise for his portrayals of such diverse roles as Sulpice in *Daughter of the Regiment* and Hans Sachs in Wagner's *Die Meistersinger.*

Mr. Berberian has appeared with over sixty of the nation's leading orchestras, including those of Boston, Cincinnati, Cleveland, Detroit, Philadelphia, Pittsburgh, and San Francisco. A frequent visitor to international summer music festivals, he has performed at Tanglewood, Ravinia, Santa Fe, and the Casals Festival, as well as in Israel and the Soviet Union. The coming season includes his return to the Met for performances as Basilio in *Il barbiere di Siviglia,* Sparafucile in *Rigoletto,* the Landgraf in *Tannhäuser,* and in a new production of Stravinsky's *Le Rossignol.* Mr. Berberian has recorded for RCA, Columbia, and Poseidon records. He has appeared many times with the Boston Symphony since his first appearance in an April 1966 concert performance of *Parsifal,* Act III, as Gurnemanz under Erich Leinsdorf, most recently for music of Bach and Mozart in March 1975.



Duane Clenton Carter

Baritone Duane Clenton Carter recently began his third year with the Chicago Lyric Opera School. During last year's Lyric Opera season, Mr. Carter appeared as Nikitich in *Boris Godunov*—the role he sings for his Boston Symphony debut this evening—and as Silvano in Verdi's *Un ballo in maschera.* In addition, he appeared last April as the Herald of Earl Hakon in the midwest premiere performance of Peter Maxwell Davies's *Martyrdom of*

St. Magnus. In his first year with the Opera School, Mr. Carter appeared as the sergeant in the Lyric Opera of Chicago production of *La bohème* and as the major domo in *Andrea Chénier.* With the Lyric Opera School, he was Schaunard in area performances of *La bohème.* Mr. Carter's other credits also include the title role of Benjamin Britten's *Noyes Fludde* and Balthazar in *Amahl and the Night Visitors.*

Mr. Carter began his career in 1971 with "The Young Americans," a Los Angeles-based singing group which performed on stage and television. After entering Chapman College in Orange County, California, in 1972, he began singing with the William Hall Chorale, with which group he toured Europe and the United States and recorded Benjamin Britten's *War Requiem* with the Vienna Philharmonic. In 1974 Mr. Carter participated in the Carmel Bach Festival, and in 1975 he sang several concerts with the Roger Wagner Chorale. In 1976 he became a member of the San Francisco Symphony Chorus; while there, he continued his studies at San Jose State University and did work at the San Francisco Conservatory of Music. Mr. Carter's recent concert appearances have included the role of Porgy in a Chicago Symphony performance of *Porgy and Bess,* and he is scheduled to sing in a Ravinia Festival performance of Verdi's *Macbeth* under the direction of James Levine.



J. Patrick Raftery

Still in his early twenties, J. Patrick Raftery made his debut with the Washington Opera in 1980 as Figaro in *Il barbiere di Siviglia* and has emerged in recent seasons as one of America's outstanding young baritones. The 1980-81 season also included his debut at the Chicago Lyric Opera in *Boris Godunov* and his return to the San Diego Opera, where he had previously appeared in *La bohème,* for a new production of *Werther.* He also sang the revival of Verdi's *Un giorno di regno* with that company during its annual Verdi Festival, and in March of this year he made his European debut in Paris as Zurga in Bizet's *Pearl Fishers.* In concert, he has been baritone soloist for the Brahms *German Requiem* with the Honolulu Symphony, and his appearance this summer at Tanglewood in scenes from Mussorgsky's *Boris Godunov* under Seiji Ozawa marks his Boston Symphony debut.

Mr. Raftery's upcoming engagements include, this coming season, a return to the Chicago Lyric as Mercutio in *Roméo et Juliette* opposite Mirella Freni and Alfredo Kraus as well as for performances of *L'elisir d'amore;* performances as Valentine in *Faust* and Figaro in *Il barbiere di Siviglia* for the San Diego Opera; and his New York City Opera debut next spring as Riccardo in *I puritani.* The 1982-83 season will bring his Houston Opera debut as Silvio in *I pagliacci* under the direction of Jean-Pierre Ponnelle, and, at the Washington Opera, his first performances as Escamillo in *Carmen.* Mr. Raftery has been chosen as the 1981 winner of the Richard Tucker Music Foundation Award.



Owen Renfroe

At age thirteen, Owen Renfroe has appeared in 184 Metropolitan Opera performances, in roles ranging from a *Billy Budd* midshipman to the Third Spirit in *Die Zauberflöte.* In addition, he has sung numerous New York City Opera performances, most recently as Frank in Janáček's *Cunning Little Vixen.* Last Christmas he sang the title role in *Amahl and the Night Visitors* at Town Hall, Riverside Church, and in the Lincoln Center Mormon production in New York City. This summer, Owen created a new role in the world premiere of David Hollingsworth's *The Selfish Giant* at the Spoleto Festival in Charleston, South Carolina; he also sang the role of the shepherd in the Metropolitan Opera's park performances of *Tosca,* as well as a solo role at the Caramoor Festival. From Tanglewood he goes on to Wolf Trap, where he is scheduled to appear with the New York City Opera summer tour company. Owen lives in Englewood, New Jersey, where he attends the Englewood Middle School.

David Kneuss

David Kneuss, stage director last summer for the Boston Symphony's concert-opera performance of *Tosca,* has been a staff stage director at the Metropolitan Opera for three years and begins his fourth season there this September. Born in Syracuse, Mr. Kneuss is a graduate of the Boston University School of Theater, and he holds a graduate degree in fine arts and directing from the theater division of Carnegie-Mellon University. Before joining the Met his experience was exclusively in theater, and he has also worked with the Philadelphia Opera Company and the Opera Theatre of St. Louis.

John Michael Deegan

John Michael Deegan, scenery and lighting designer for the BSO's concert-opera performance of *Tosca* at Tanglewood last summer, is assistant to David Reppa, the staff designer of the Metropolitan Opera, and begins his fifth season there this September. Born in Pittsburgh, Mr. Deegan studied at Carnegie-Mellon University. His experience includes three years with the Opera Company of Boston, for which he designed the Opera New England touring version of *Barber of Seville,* as well as the children's productions of Lukas Foss's *The Jumping Frog of Calaveras County* and Gunther Schuller's *The Fisherman and his Wife.* Mr. Deegan's lighting-design credits include *Don Pasquale* for the Houston Grand Opera and several productions for the Houston Ballet.

Sarah G. Conly

Sarah G. Conly's professional design career got off to a booming start when her first show failed to open due to an eleventh-hour collapse of the stage. Since then, she has been considerably more successful as a designer of costumes for theater, opera, dance, and television. Ms. Conly has worked for both the Metropolitan and Seattle opera companies, and her work has appeared on the Tanglewood stage in the form of the painted church frescoes in last summer's production of *Tosca*. Ms. Conly is a graduate of Vassar College and Boston University's School for the Arts.

Boston Boy Choir
Theodore Marier, director



In the seventeen years of its existence, the Boston Boy Choir has earned acclaim from Maine to California and throughout Europe, where the ensemble toured in 1972. The choir lists frequent appearances with the Boston Symphony Orchestra among its performances, including Puccini's *Tosca* and Mendelssohn's *Elijah* under the direction of Seiji Ozawa at Tanglewood last summer, and the Mahler Eighth Symphony in Boston and New York this past season. The group has participated in the Ozawa/BSO recording of Berlioz's *Damnation of Faust* for Deutsche Grammophon, as well as the Ozawa/BSO recording of Mahler's Eighth Symphony to be released by Philips records.

The Boston Boy Choir is in residence at St. Paul's Church in Cambridge, Massachusetts, where Theodore Marier was named first music director of the Boston Archdiocesan Choir School in 1963. Mr. Marier, recognized as both an outstanding conductor and a distinguished church musician, was organist and choir director of St. Paul's before founding the choir school.

Youth pro Musica
Roberta Humez, director

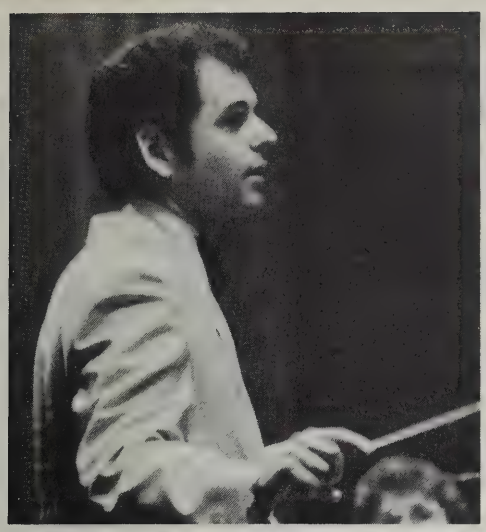


Youth pro Musica is a treble concert chorus of eighty young people from the greater Boston area. The mixed chorus of sixty voices is for boys and girls ages nine through fifteen, while the chamber group of twenty is limited to high school girls. Founded in 1970 by its continuing director Roberta Humez, Youth pro Musica offers choral discipline, vocal training, exposure to choral repertoire from medieval to contemporary, and the opportunity to perform before discerning audiences. The members, selected by audition, come from twenty communities to rehearse in Newton weekly during the school season, and they present a dozen concerts each year at concert halls, museums, libraries, universities, schools, churches, and temples throughout New England, as well as on radio and television. Originally an affiliate of Chorus pro Musica of Boston, Youth pro Musica has now incorporated independently as a non-profit organization. It is a member of the Metropolitan Cultural Alliance in Boston and is supported by tuition, fees for performance, and public contributions.

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Tanglewood Festival Chorus
John Oliver, Conductor

Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well, and it now performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Klaus Tennstedt, Mstislav Rostropovich, Eugene Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition from conductors, press, and public as one of the great orchestra choruses of the world. It performs four or five major programs a year in Boston, travels regularly with the orchestra to New York City, has made numerous recordings with the orchestra for Deutsche Grammophon and New World, and continues to be featured at Tanglewood. For the chorus's first appearance on records, in Berlioz's *Damnation of Faust,* John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. The Tanglewood Festival Chorus may also be heard on the Philips release of Schoenberg's *Gurrelieder,* taped live during Boston Symphony performances and recently named best choral recording of 1979 by *Gramophone* magazine. Additional recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and Mahler's Eighth Symphony has been taped for future release on Philips.

John Oliver is also conductor of the MIT Choral Society, lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its fourth season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.

Tanglewood Festival Chorus
John Oliver, conductor

Sopranos

Skye Burchesky
Mary Robin Collins
Margo Connor
Susan Cook
Lou Ann David
Anne E. Fosnot
Alice Honnor-White
Frances Kadinoff
Jane Lehman
Holly Lynn MacEwen
Diana Noyes
Fumiko Ohara
Laurie Stewart Otten
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Pamela Wolfe

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Don P. Sturdy
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Daniel Brooks
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James Coelho
Robert Engel
David Hess
Carl D. Howe
John Knowles
Michael Krafka
Steven Ledbetter
Henry Magno, Jr.
Frank C. Mihovan
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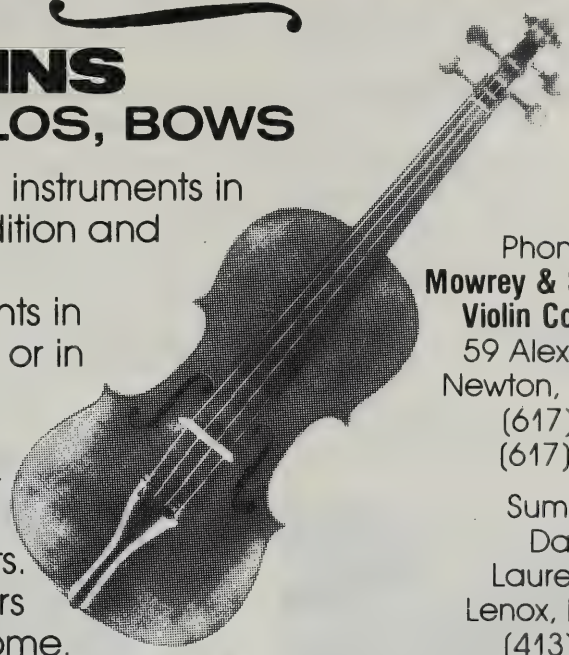
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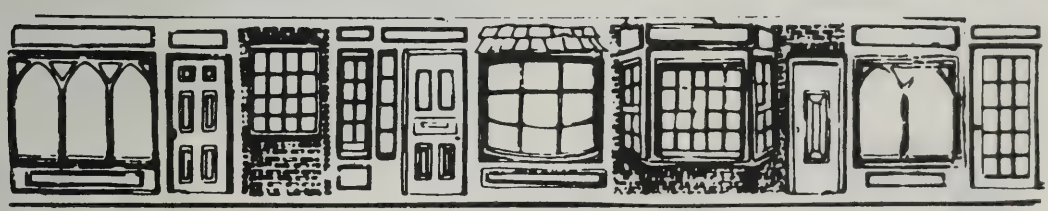
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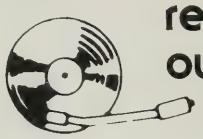
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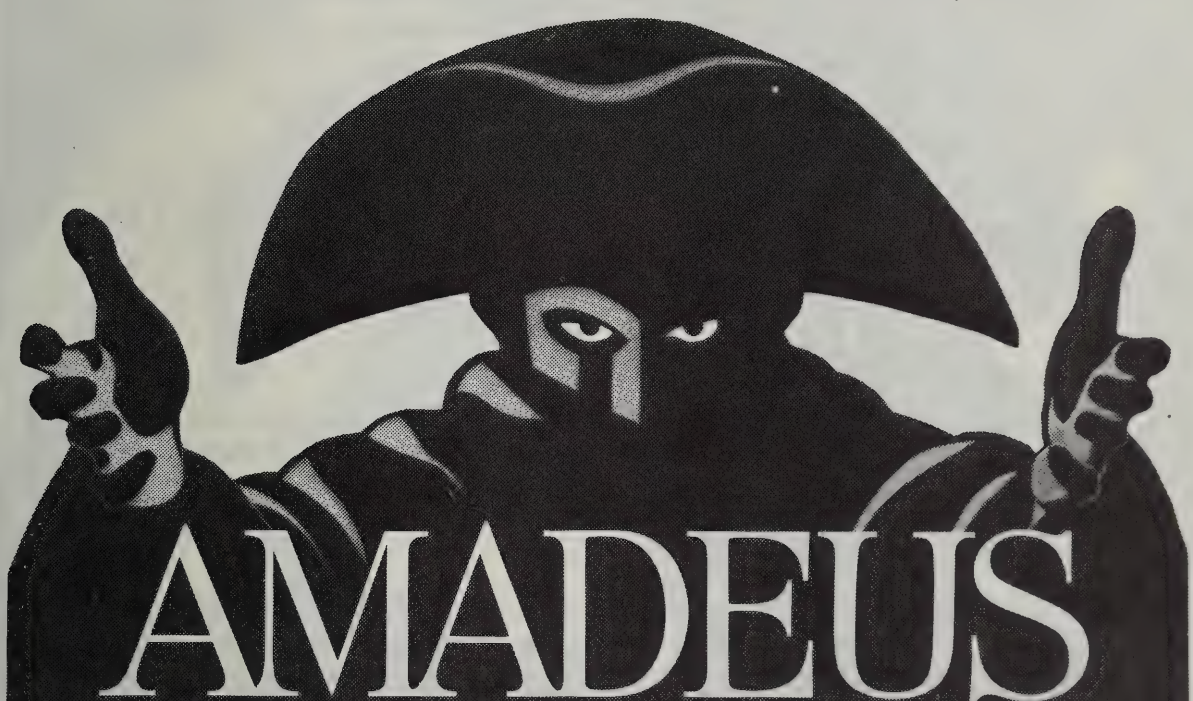
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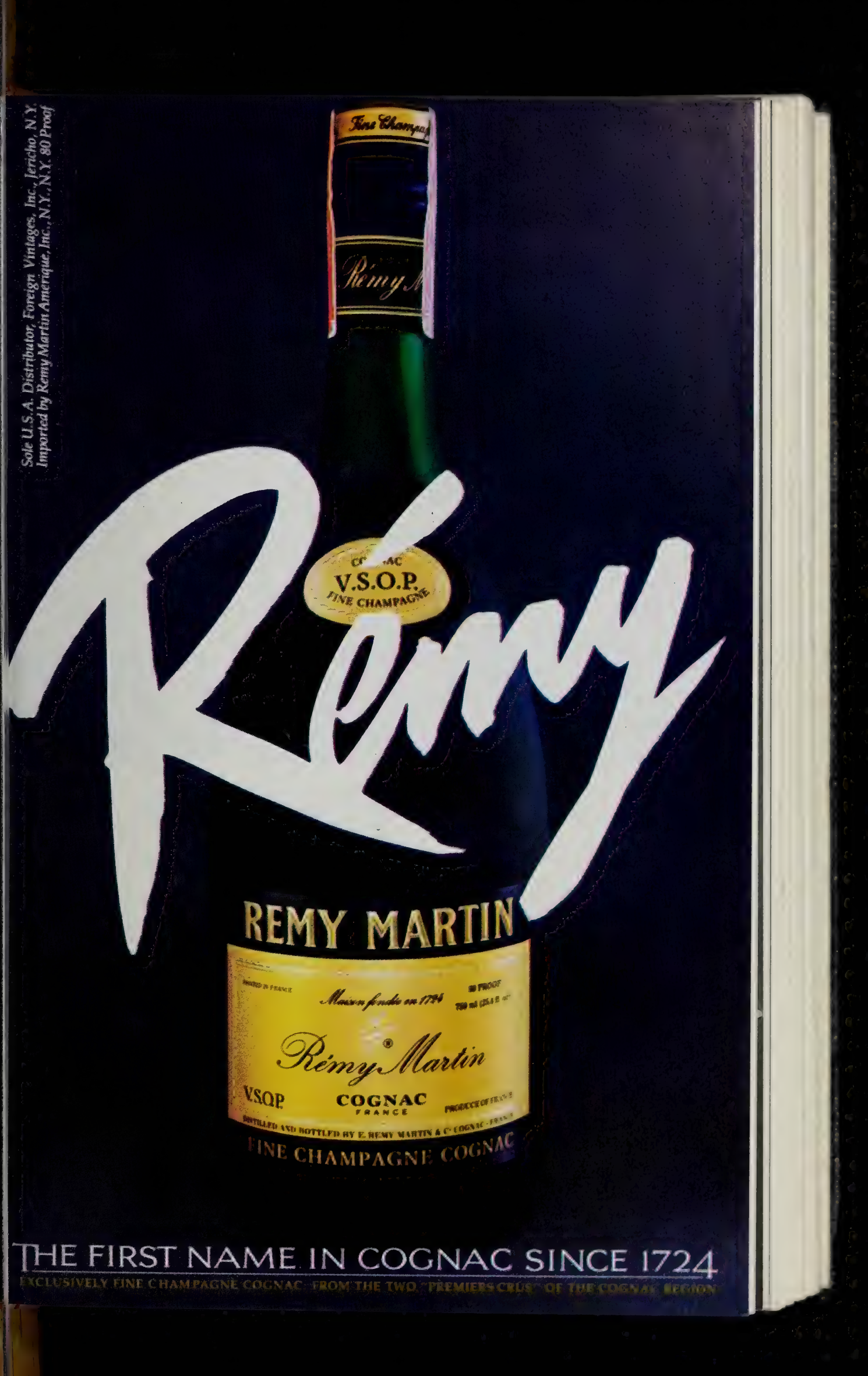
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Research and Action, Inc.
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Lawrence Butner Advertising
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Merriam Hill
Greenville, NY

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Pittsfield News Company
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Pittsfield, MA

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Needham Heights, MA

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Thursday, 23 July at 8:30

HENRYK SZERYNG, violin
Charles Reiner, piano

Music of Beethoven, Bach, Saint-Saëns, Milhaud, and Ravel

Friday, 24 July at 7
(Weekend Prelude)

PHYLLIS CURTIN, soprano
Gilbert Kalish, piano
Emanuel Borok, violin
Martha Babcock, cello

Music of Shostakovich, Prokofiev, and Rachmaninoff

Friday, 24 July at 9

BOSTON SYMPHONY ORCHESTRA
EUGENE ORMANDY, conductor
RUDOLF SERKIN, piano

BEETHOVEN
Coriolan Overture
Piano Concerto No. 3

MUSSORGSKY/RAVEL
Pictures at an Exhibition

Saturday, 25 July at 8:30

BOSTON SYMPHONY ORCHESTRA
EUGENE ORMANDY, conductor

ALL-RACHMANINOFF PROGRAM
Vocalise
Isle of the Dead
Symphony No. 2

Sunday, 26 July at 2:30

BOSTON SYMPHONY ORCHESTRA
ANDREW DAVIS, conductor
HENRYK SZERYNG, violin

ROSSINI
Overture to *The Barber of Seville*

BRAHMS
Violin Concerto

PROKOFIEV
Scenes from *Romeo and Juliet*

Tuesday, 28 July at 8:30

Gala Concert
BOSTON POPS at TANGLEWOOD
JOHN WILLIAMS, conductor

Thursday, 30 July at 8:30

ALEXIS WEISSENBERG, piano

Music of Bach, Schumann, and Chopin

Friday, 31 July at 7
(Weekend Prelude)

HAROLD WRIGHT, clarinet
BURTON FINE, violin
GILBERT KALISH, piano

Music of Mozart and Schumann

Friday, 31 July at 9

BOSTON SYMPHONY ORCHESTRA
VITTORIO NEGRI, conductor
JOSEPH SILVERSTEIN, violin

VIVALDI
The Four Seasons

MOZART
Symphony No. 22
Symphony No. 35, *Haffner*

Saturday, 1 August at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
JESSYE NORMAN, soprano
GWENDOLYN KILLEBREW, mezzo-soprano
JON VICKERS, tenor
AAGE HAUGLAND, bass
WARREN ELLSWORTH, tenor
KEITH KIBLER, bass

HAYDN
Symphony No. 39

WAGNER
Tristan und Isolde, Act II

Sunday, 2 August at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
ALEXIS WEISSENBERG, piano

DAVIES
Symphony No. 2 (commissioned by the Boston Symphony Orchestra for its centennial)

BEETHOVEN
Piano Concerto No. 5, *Emperor*

Thursday, 6 August at 8:30

EMERSON STRING QUARTET

Music of Bartók, Davidovsky, and Debussy

Friday, 7 August at 7
(Weekend Prelude)

MISHA DICHTER, piano

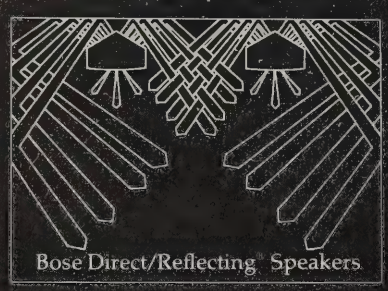
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Friday, 7 August at 9

BOSTON SYMPHONY ORCHESTRA
KURT MASUR, conductor
BEAUX ARTS TRIO
ISIDORE COHEN, violin
BERNARD GREENHOUSE, cello
MENAHEM PRESSLER, piano

ALL-BEETHOVEN PROGRAM
Triple Concerto
Symphony No. 3, *Eroica*

Saturday, 8 August at 8:30

BOSTON SYMPHONY ORCHESTRA
JOHN NELSON, conductor
MISHA DICHTER, piano

BARBER
Medea's Meditation and Dance of Vengeance

GRIEG
Piano Concerto

FAURÉ
Suite from *Pelléas et Mélisande*

ROUSSEL
Bacchus et Ariane, Suite No. 2

Sunday, 9 August at 2:30

BOSTON SYMPHONY ORCHESTRA
KURT MASUR, conductor

ALL-MOZART PROGRAM
Symphony No. 39
Symphony No. 40
Symphony No. 41, *Jupiter*

Thursday, 13 August at 8:30

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JOEL COHEN, music director

Music of the French Renaissance

Friday, 14 August at 7
(Weekend Prelude)

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Music of Ravel, Saint-Saëns, and Roussel

Friday, 14 August at 9

BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor

HAYDN
Symphony No. 101, *The Clock*

RIMSKY-KORSAKOV
Scheherazade

Saturday, 15 August at 8:30

BOSTON SYMPHONY ORCHESTRA
HIROSHI WAKASUGI, conductor
ALICIA DE LARROCHA, piano

WEBERN
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MOZART
Piano Concerto No. 24
in C minor, K.491

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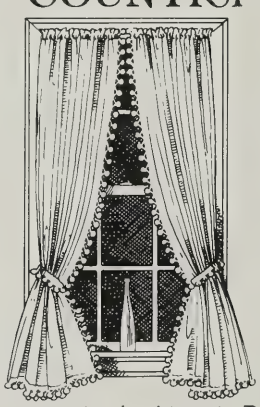
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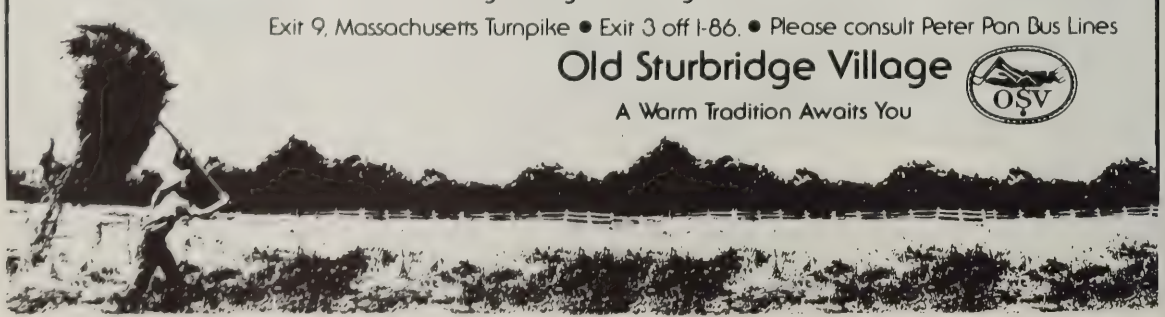
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Sunday, 16 August at 2:30

BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor
KYUNG-WHA CHUNG, violin

BERLIOZ
Overture to *Beatrice and Benedict*

STRAVINSKY
Violin Concerto

RAVEL
Mother Goose (complete)
Daphnis and Chloé, Suite No. 2

Thursday, 20 August at 8:30

BOSTON SYMPHONY CHAMBER PLAYERS
ANDRÉ PREVIN, piano

Music of Mozart, Barber, and Brahms

Friday, 21 August

TANGLEWOOD ON PARADE
Afternoon events beginning at 2:30
Gala concert at 9 with the
BOSTON SYMPHONY ORCHESTRA
BERKSHIRE MUSIC CENTER ORCHESTRA
BOSTON UNIVERSITY YOUNG ARTIST ORCHESTRA
SEIJI OZAWA,
GUNTHER SCHULLER,
ANDRÉ PREVIN, and
JOHN WILLIAMS, conductors

Saturday, 22 August at 8:30

BOSTON SYMPHONY ORCHESTRA
JOSEPH SILVERSTEIN, conductor
YUZUKO HORIGOME, violin

BERLIOZ
King Lear Overture

SIBELIUS
Violin Concerto

MENDELSSOHN
Symphony No. 4, *Italian*

Sunday, 23 August at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
FAYE ROBINSON, soprano
JUDITH BLEGEN, soprano
DEBORAH SASSON, soprano
FLORENCE QUIVAR, mezzo-soprano
LORNA MYERS, mezzo-soprano
KENNETH RIEGEL, tenor
BENJAMIN LUXON, baritone
GWYNNE HOWELL, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
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MAHLER
Symphony No. 8, *Symphony of a Thousand*

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Coming Concerts at the BERKSHIRE MUSIC CENTER

Sunday, 28 June at 6:00 p.m.
Berkshire Music Center
Opening Exercises
(admission free)

Monday, 6 July at 8:30 p.m.
Berkshire Music Center Orchestra
Gunther Schuller conducting

Tuesday, 7 July at 8:30 p.m.
Fellowship Program Vocal Recital

Wednesday, 8 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Saturday, 11 July at 2:30 p.m.
Berkshire Music Center Orchestra
Leonard Bernstein and Conducting
Fellows conducting

Sunday, 12 July at 10 a.m.
Fellowship Program Chamber Music

Sunday, 12 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Tuesday, 14 July at 8:30 p.m.
Fellowship Program Vocal Recital

Saturday, 18 July at 2:30 p.m.
Berkshire Music Center Orchestra
Gustav Meier and Conducting
Fellows conducting

Sunday, 19 July at 10 a.m.
Fellowship Program Chamber Music

Sunday, 19 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Monday, 20 July at 8:30 p.m.
Fellowship Program Chamber Music

Tuesday, 21 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Wednesday, 22 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Vocal Program

Saturday, 25 July at 2:30 p.m.
Berkshire Music Center Orchestra
Seiji Ozawa and Conducting
Fellows conducting

Sunday, 26 July at 10 a.m.
Fellowship Program Chamber Music

Sunday, 26 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Monday, 27 July at 8:30 p.m.
Fellowship Program Vocal Recital

Wednesday, 29 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Orchestra
Victor Yampolsky conducting

Saturday, 1 August through
Thursday, 6 August
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Sunday, 2 August at 10 a.m.
Fellowship Program Chamber Music

Saturday, 8 August at 2:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Sunday, 9 August at 10 a.m.
Fellowship Program Chamber Music

Sunday, 9 August at 8:30 p.m.
Fellowship Program Vocal Recital

Monday, 10 August at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Tuesday, 11 August at 8:30 p.m.
Berkshire Music Center Orchestra
Kurt Masur and Conducting
Fellows conducting

Wednesday, 12 August at 8:30 p.m.
Fellowship Program Chamber Music

Saturday, 15 August at 2:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Sunday, 16 August at 10 a.m.
Fellowship Program Chamber Music

Sunday, 16 August at 8:30 p.m.
Fellowship Program Vocal Recital

Monday, 17 August at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Tuesday, 18 August at 8:30 p.m.
Fellowship Program Vocal Recital

Wednesday, 19 August at 8:30 p.m.
Berkshire Music Center Orchestra
Conducting Fellows conducting
(Awards Ceremony immediately following)

Friday, 21 August
TANGLEWOOD ON PARADE
(afternoon events beginning at 2:30)

Saturday, 22 August at 2:30 p.m.
Boston University Tanglewood Institute
Young Artists Orchestra
Victor Yampolsky conducting

Sunday, 23 August at 10 a.m.
Fellowship Program Chamber Music

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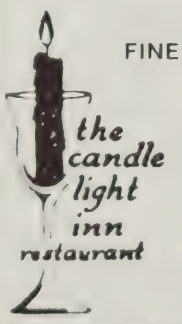
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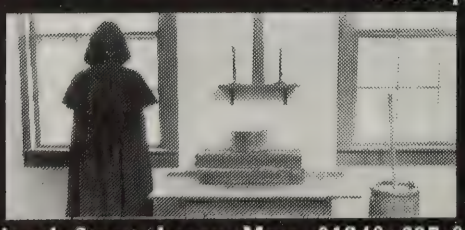
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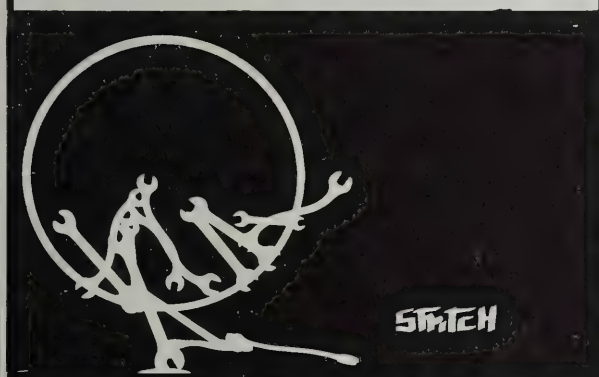
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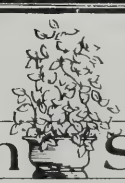
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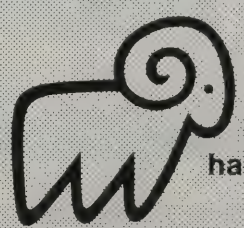
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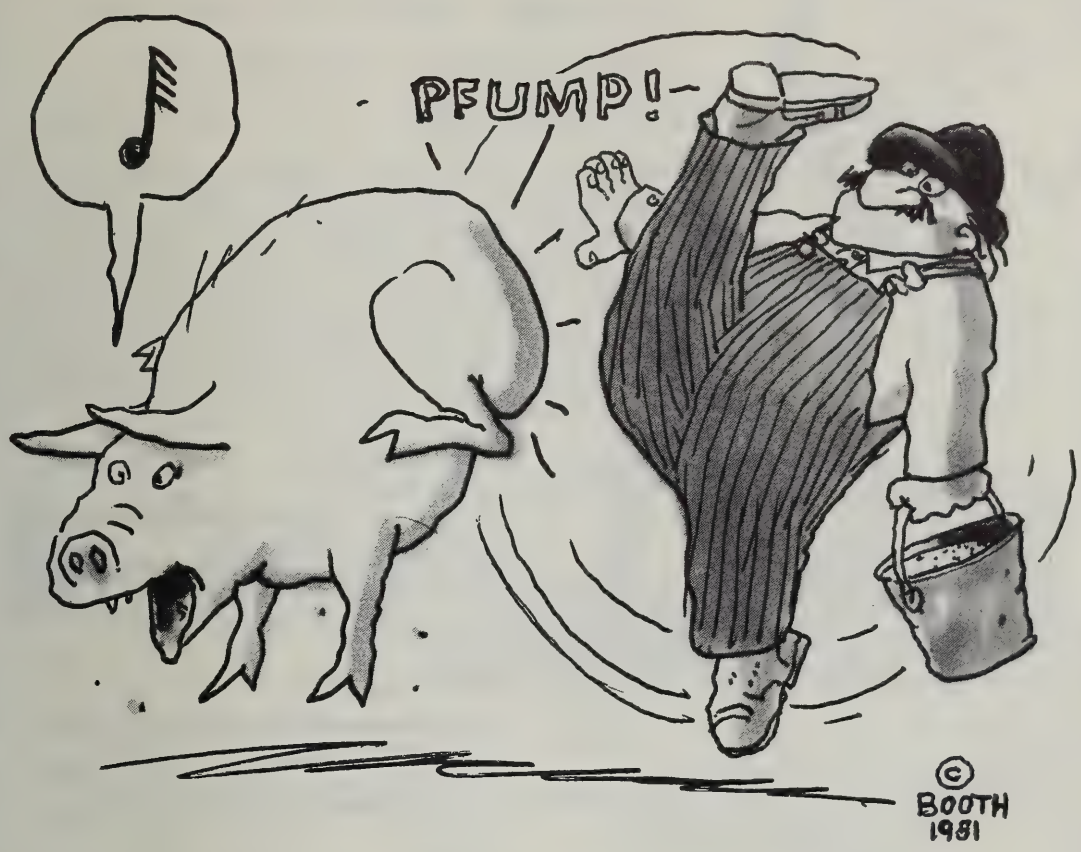
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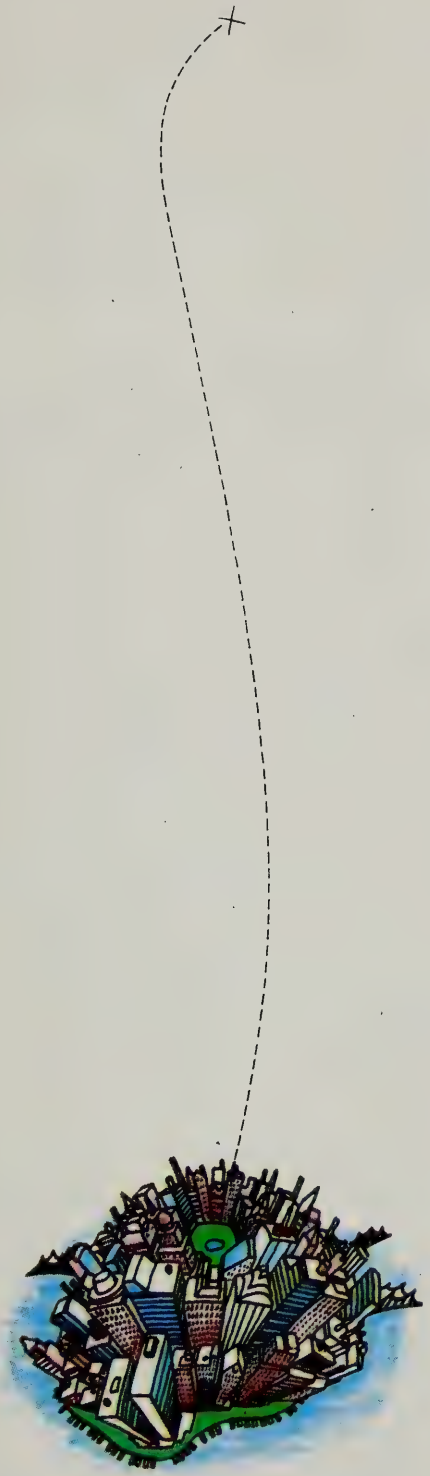
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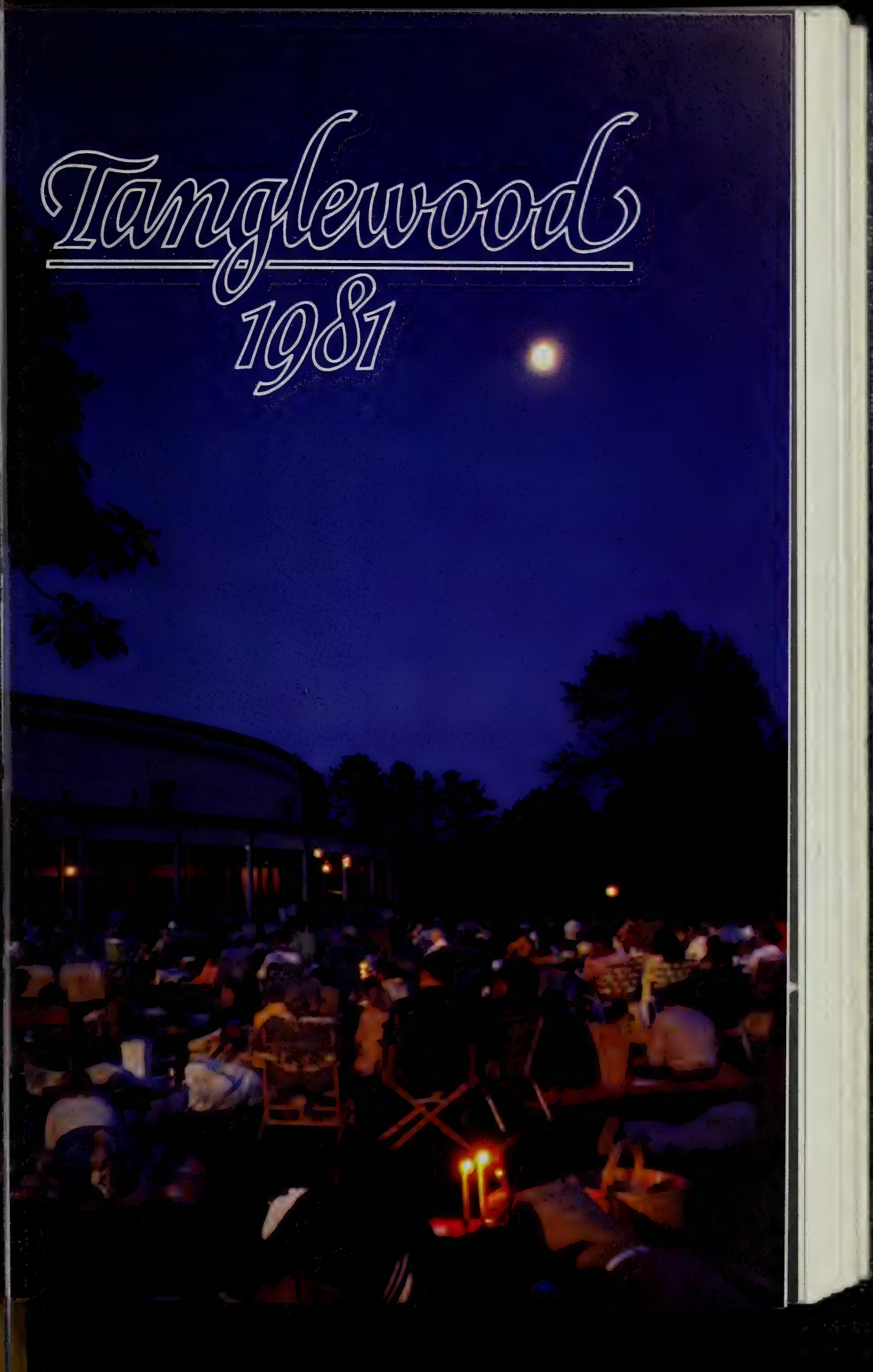
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TANGLEWOOD

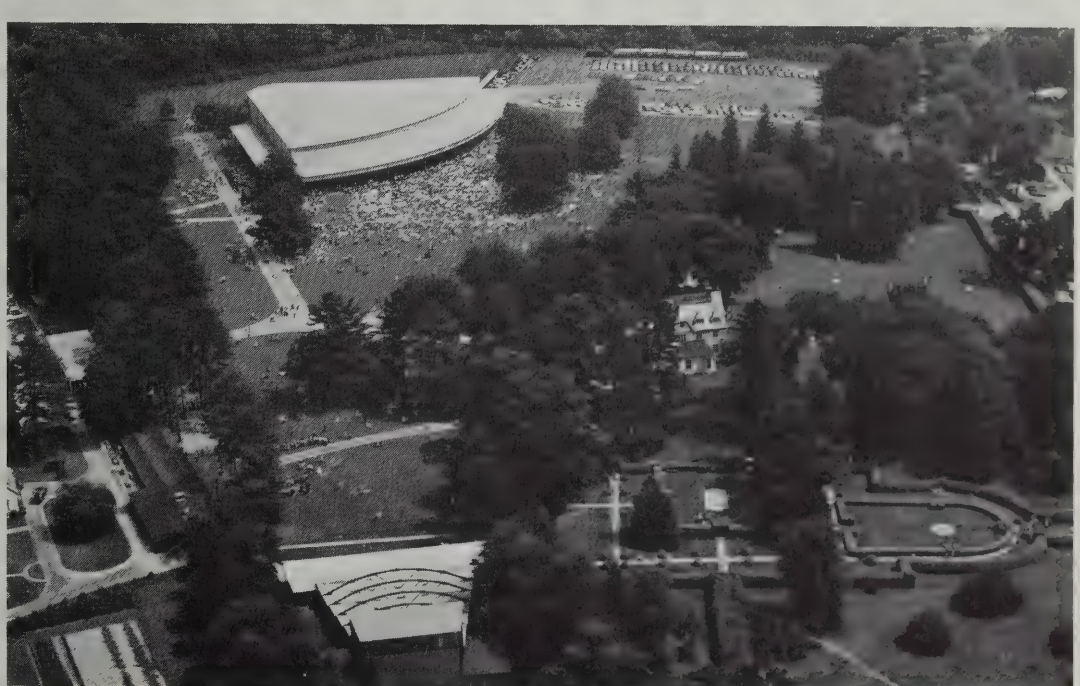
The Berkshire Festival

In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on 5 August 1937 the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried "Forest Murmurs,"* music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time



enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive, and he finally wrote that if the trustees insisted on remaining within their budget, they would have "just a shed," which "any builder could accomplish without the aid of an architect." The trustees then turned to a Stockbridge engineer, Joseph Franz, to make further simplifications in Saarinen's plans in order to lower the cost. The building that he erected remains, with modifications, to this day; it is still called simply "the Shed." The Shed was inaugurated for the first concert of the 1938 festival. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and

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almost daily concerts by the gifted young musicians of the Berkshire Music Center. The Boston Pops performs each summer as well. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Berkshire Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the United States. Here, the Berkshire Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world.

The BMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors. The school opened formally on 8 July 1940, with speeches (Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World") and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which had been written for the ceremony and had arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer.



The emphasis at the Berkshire Music Center has always been not on sheer *technique,* which students learn with their regular private teachers, but on *making music.* Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music with a group of talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in the regular student recitals; each summer brings treasured memories of exciting performances by talented youngsters beginning a love affair with a great piece of music.

The Berkshire Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the BMC staff and visitors who are in town to lead the BSO in its festival concerts. The quality of this orchestra, put together for a few weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of that annual corps of young people on the verge of a professional career as instrumentalists, singers, conductors, and composers. But it is worth noting that 18% of the members of the major orchestras in this country have been students at the Berkshire Music Center, and that figure is constantly rising.

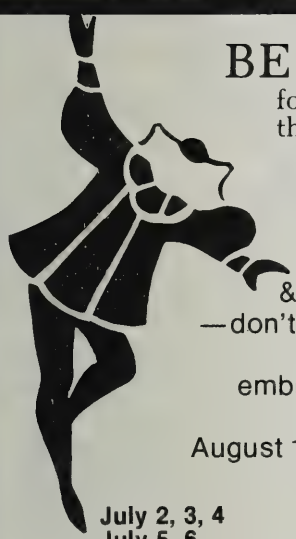
Today there are three principal programs at the Berkshire Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded

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fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers, a Listening and Analysis Seminar, and a Seminar for Conductors. Beginning in 1966, educational programs at Tanglewood were extended to younger students, mostly of high school age, when an outside organization, the Boston University School for the Arts, first became involved with the activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with nine separate programs for performers and composers.

Today, alumni of the Berkshire Music Center hold important positions and play a vital role in the musical life of the nation. Tanglewood and the Berkshire Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



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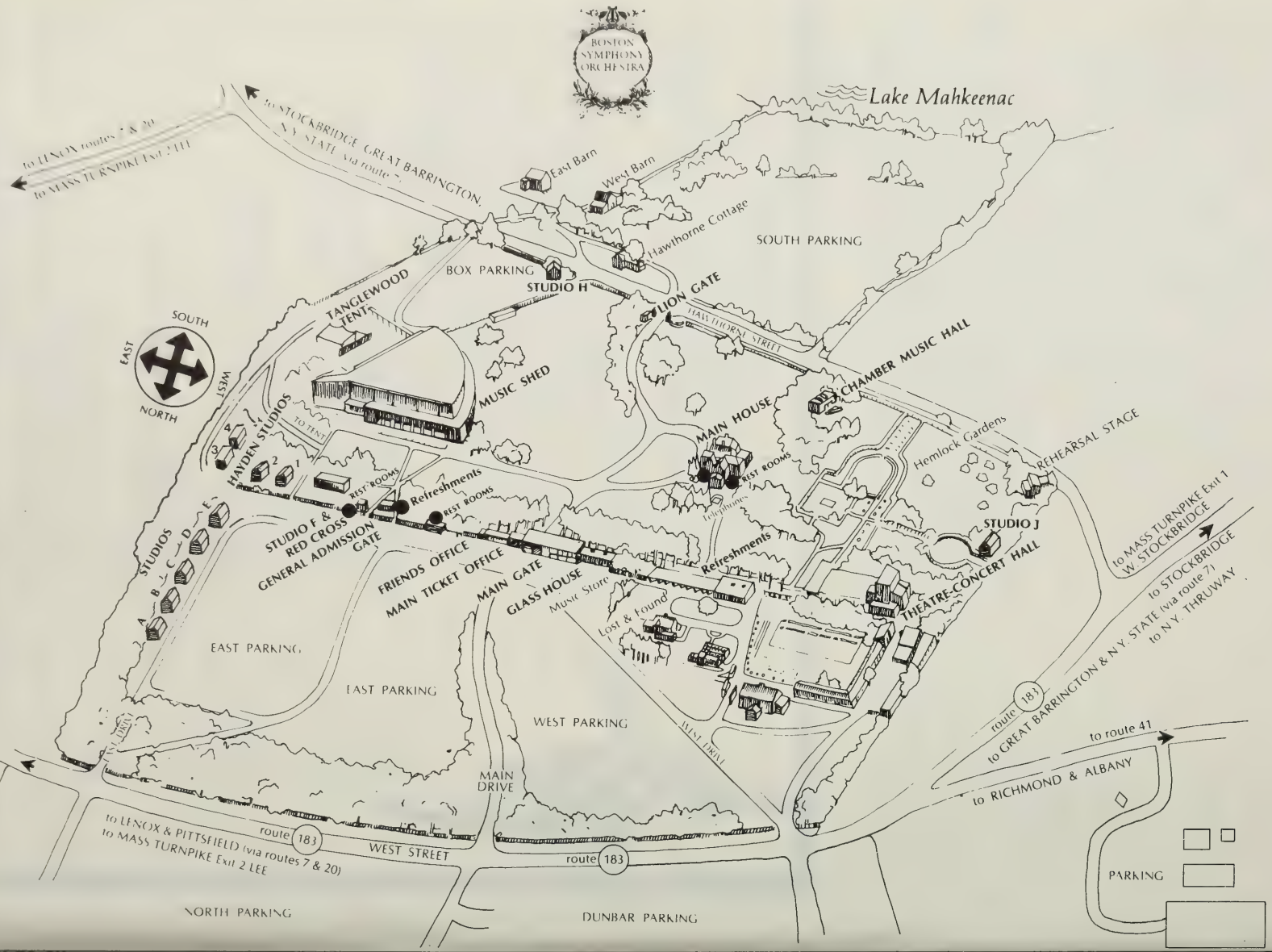
July 2, 3, 4	Fiddler on the Roof
July 5, 6	The Man Who Came to Dinner
July 9, 10, 11	A Funny Thing Happened on the Way to the Forum
July 12, 13	Guys and Dolls
July 16, 17, 18	Annie, Get Your Gun!
July 19—3 p.m.	Snow White Ballet
July 19, 20	You Can't Take it With You
July 23, 24, 25	Man of La Mancha—Faculty and Students
July 26, 27	The Philadelphia Story
July 30, 31, Aug. 1	Brigadoon
Aug. 2, 3	Cabaret
Aug. 6, 7, 8	South Pacific
Aug. 9—3 p.m.	Les Sylphides Ballet & Jazzomania
Aug. 9, 10	See How They Run
Aug. 13, 14, 15	Mame
Aug. 16, 17	A Midsummer Night's Dream

SPECIAL EVENTS!!!!

Aug. 16—3 p.m.	A World of Dancing—Berkshire Center Dancers directed by Carola Goya and MATTEO

A History of the Theater Series, tracing theater from Greek tragedy to Broadway in the 1980's, will be conducted in our Way-Off Broadway Theater—June 30th-August 12th. Call for information. ALL CURTAINS ARE AT 8 p.m. unless otherwise noted. Admission: $4.00—half price for seniors and children. FOR INFORMATION AND RESERVATIONS, CALL: 413-229-8084. Group rates available upon request.

TANGLEWOOD LENOX MASSACHUSETTS



TANGLEWOOD INFORMATION

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. until intermission on concert days, otherwise from 10 a.m. to 6 p.m.

Open rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission charge is $5.00, and the proceeds benefit the orchestra's Pension Fund.

The Lost and Found is in the superintendent's house near the Main Gate. Visitors who find stray property may hand it to any Tanglewood official.

Rest rooms and pay phones may be located on the map opposite.

The First Aid station is near the Main Gate. **Physicians** expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

Latecomers will be seated only at the first convenient pause in the program. Those listeners who need to leave before the concert is over are asked to do so between works, and not during the performance.

No smoking, eating, or drinking in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is **forbidden** at all times.

Cameras: You are welcome to bring cameras to Tanglewood, but **please refrain from taking pictures during the music** since the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. We thank you for your understanding and your courtesy.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Catering is by William Manewich. Visitors are invited to picnic before concerts.

T-shirts, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are Monday through Saturday from 10 to 4; concert evenings from 6:30 to one hour after the concert; and Sunday from noon to one hour after the concert. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Berkshire Music Center.

The Tanglewood Music Store, adjacent to the Glass House and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Berkshire Music Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

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Concerts of the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood are funded in part by the National Endowment for the Arts.

Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra the four previous summers at Tanglewood, where he was made an artistic director in 1970. In December of that year he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and

cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. This past March, Seiji Ozawa and the BSO undertook a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years, celebrating the BSO's hundredth birthday; this fall, also to observe the orchestra's centennial, they will undertake an international tour bringing them to Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and regularly conducts the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series, the Grand Prix du Disque for his recording of Berlioz's *Roméo et Juliette,* a Grammy award and the Edison prize for his recording of the Berg and Stravinsky violin concertos with soloist Itzhak Perlman, and several awards for his recording of Schoenberg's *Gurrelieder,* taped live in Symphony Hall. Recent releases with the orchestra include, from Philips, Stravinsky's *Sacre du printemps* and Holst's *The Planets;* from CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, from Telarc, music of Beethoven—the *Egmont* Overture, the Fifth Symphony, and, with pianist Rudolf Serkin, the *Emperor* Concerto. Slated for future release is Mahler's Symphony No. 8, the *Symphony of a Thousand,* recorded by Philips records last fall.



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Take home a taste of Tanglewood this summer by visiting the Glass House, Tanglewood's gift shop located by the Main Gate. From Tanglewood t-shirts to the Boston Symphony's centennial poster by American artist Robert Rauschenberg to the newest addition to the BSO family, *Tanglewoodie* the Raccoon, the Glass House offers a distinctive selection of gifts and souvenirs. The Glass House is open one hour before concerts, during intermissions and one hour after concerts, and weekdays from 10 a.m. to 4 p.m. MasterCharge and Visa credit cards are accepted.





BOSTON SYMPHONY ORCHESTRA

1980/81

First Violins
Joseph Silverstein
Concertmaster
Charles Munch chair

Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair
Cecylia Arzewski
Edward and Bertha C. Rose chair
Bo Youp Hwang
Max Winder
Harry Dickson
Forrest F. Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
*Gerald Gelbloom
*Raymond Sird
*Ikuko Mizuno
*Amnon Levy

Second Violins
Marylou Speaker
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Darlene Gray
*Ronald Wilkison
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Joseph McGauley
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames

Participating in a system of rotated seating within each string section.

Violas
Burton Fine
Charles S. Dana chair

Patricia McCarty
Mrs. David Stoneman chair
Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
*Marc Jeanneret
*Betty Benthin

Cellos
Jules Eskin
Philip R. Allen chair

Martin Hoherman
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
*Robert Ripley
Luis Leguia
*Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Martha Babcock

Basses
Edwin Barker
Harold D. Hodgkinson chair

Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*Lawrence Wolfe

Flutes
Doriot Anthony Dwyer
Walter Piston chair

Fenwick Smith
Paul Fried

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair

Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair

Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair

Roger Kaza
Daniel Katzen
David Ohanian
Richard Mackey
Ralph Pottle
Charles Yancich

Trumpets
Rolf Smedvig
Roger Louis Voisin chair

Andre Come
Timothy Morrison

Trombones
Ronald Barron
J.P. and Mary B. Barger chair

Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Arthur Press
Assistant Timpanist

Thomas Gauger
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* Emanuel Borok, *violin*
Madeline Foley, *chamber music*
* Gerald Gelbloom, *violin*
* Max Hobart, *violin*
* Bernard Kadinoff, *viola*
Endel Kalam, *chamber music*
* Eugene Lehner, *chamber music*
Carol Lieberman, *violin*
* Leslie Martin, *string bass*
George Neikrug, *cello*
* Mischa Nieland, *cello*
Leslie Parnas, *cello*
+Henry Portnoi, *string bass*
+Roger Shermont, *violin*
* Joseph Silverstein, *violin*
Roman Totenberg, *violin*
Walter Trampler, *viola*
* Max Winder, *violin*
* Lawrence Wolfe, *string bass*
+Victor Yampolsky, *violin*
* Michael Zaretsky, *viola*

woodwinds
Edward Avedisian, *clarinet*
* Pasquale Cardillo, *clarinet*
* Doriot Anthony Dwyer, *flute*
Roderick Ferland, *saxophone*
* Ralph Gomberg, *oboe*
+John Holmes, *oboe*
+Phillip Kaplan, *flute*
Francis Nizzari, *saxophone*
* Craig Nordstrom, *clarinet*
Harvey Pittel, *saxophone*
* Richard Plaster, *bassoon*
* Matthew Ruggiero, *bassoon*
* Fenwick Smith, *flute*
* Laurence Thorstenberg, *oboe*
* Sherman Walt, *bassoon*
* Harold Wright, *clarinet*

brass
* Ronald Barron, *trombone*
* Norman Bolter, *trombone*
Peter Chapman, *trumpet*
Paul Gay, *trombone*
* Gordon Hallberg, *trombone/tuba*
* Daniel Katzen, *French horn*
* Charles Kavalovski, *French horn*

brass (cont.)
Charles A. Lewis, Jr., *trumpet*
* David Ohanian, *French horn*
Samuel Pilafian, *tuba*
* Harry Shapiro, *French horn*
* Rolf Smedvig, *trumpet*
+Roger Voisin, *trumpet*
* Charles Yancich, *French horn*

percussion
* Thomas Gauger
* Charles Smith

harp
Lucile Lawrence

guitar and lute
Thomas E. Greene, *guitar*
Robert Strizich, *lute*

piano
Luis Batlle
Maria Clodes
Anthony di Bonaventura
Lenore Engdahl
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Edith Stearns
Frederick Wanger

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George Faxon
John Ferris
Marian Ruhl Metson
Max Miller

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Mark Kroll
Joseph Payne

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Mary Davenport, *contralto*
Ellalou Dimmock, *soprano*
Maeda Freeman, *mezzo*
Robert Gartside, *tenor*
Phyllis Elhady Hoffman, *mezzo*
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*Charles Kavalovski, *French horn*

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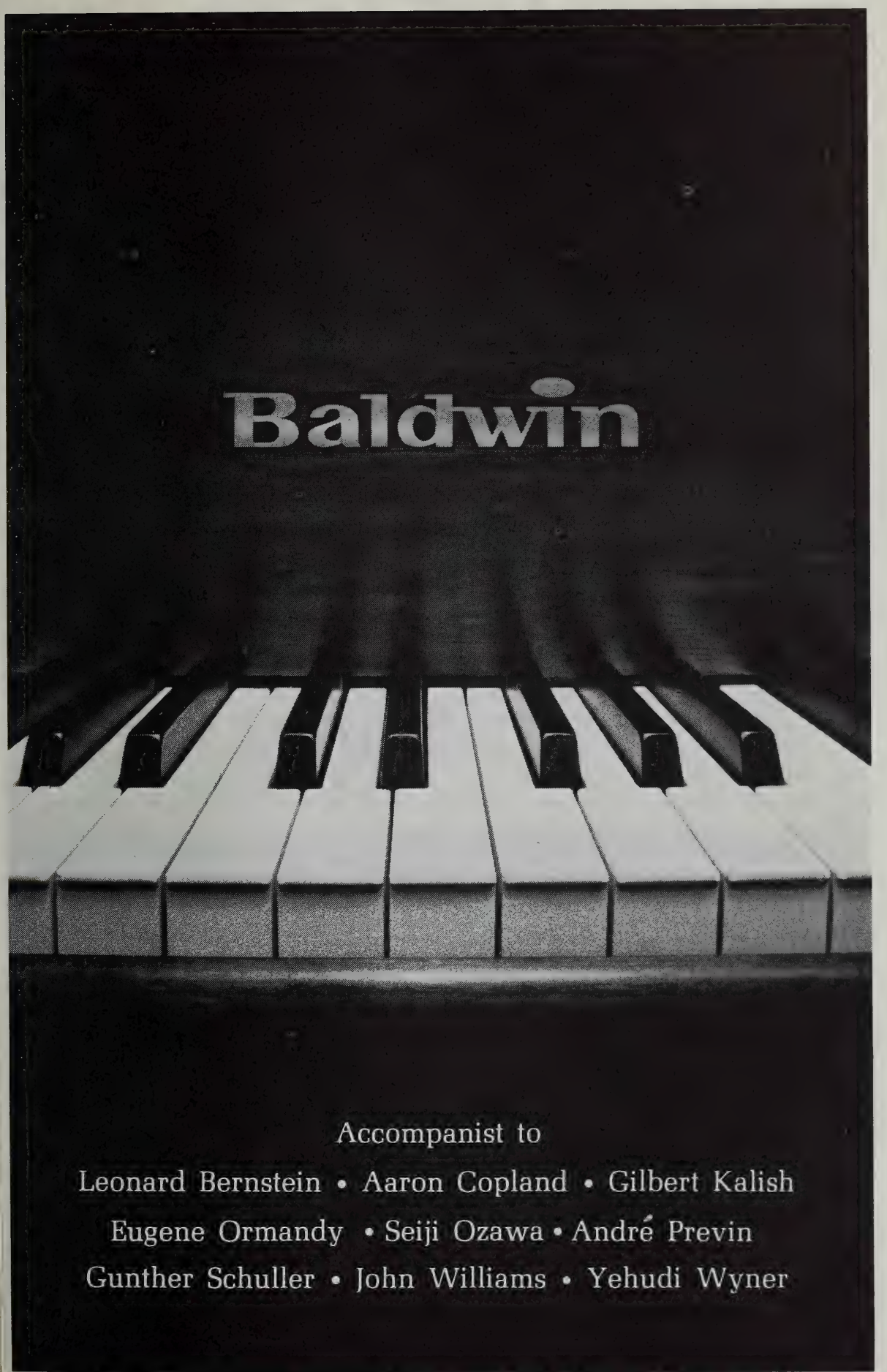
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A Brief History of the Boston Symphony Orchestra

Henry Lee Higginson, soldier, philanthropist, and amateur musician, dreamed many years of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and the inaugural concert took place a century ago on 22 October of that year under the direction of conductor Georg Henschel. Symphony concerts were held in the old Boston Music Hall for nearly twenty years until 1900, when Symphony Hall, the orchestra's present home, was opened. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, Max Fiedler—which culminated in the appointment of the legendary Karl Muck, who served two tenures, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, fulfilling Mr. Higginson's wish to give "concerts of a lighter kind of music." From the earliest days there were both music and refreshments at the "Promenades." These concerts, soon to be given in the springtime and to be renamed first "Popular," and later "Pops," fast became a tradition. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor, to be succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained players.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. There were many striking moves towards expansion: recording, begun with RCA in the pioneering



days of 1917, continued with increasing frequency, as did radio broadcast of concerts. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915, and who became the following year the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Henry Lee Higginson's dream of "a good honest school for musicians" was passionately shared by Koussevitzky, and in 1940 the dream was realized with the founding of the Berkshire Music Center at Tanglewood. This summer academy for young artists remains unique, and its influence has been felt throughout the world.

In 1949 Koussevitzky was succeeded as music director of the orchestra by Charles Munch. During his time in Boston, Munch continued the tradition of supporting contemporary composers and introduced much music from the French repertory to this country; the Boston Symphony toured abroad for the first time. Erich Leinsdorf became music director in the fall of 1962. During his seven years with the orchestra he presented many premieres and restored many forgotten and neglected works to the repertory. As his two predecessors had done, he made many recordings for RCA, including the complete symphonies of Brahms and Beethoven, and a major cycle of Prokofiev's music. Mr. Leinsdorf was an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was instituted. Many concerts were televised during his tenure. William Steinberg succeeded Mr. Leinsdorf in 1969. During his tenure he conducted several American and world premieres, led the 1971 European tour, and directed concerts in cities on the east coast, in the south, and in the mid-west. He made recordings for



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Deutsche Grammophon and RCA, including some of the first in quadraphonic sound, and appeared regularly on television. Seiji Ozawa, artistic director of the Berkshire Festival since 1970, became music director of the orchestra at the beginning of the 1973-74 season, following a year as music adviser. Invited by Charles Munch to Tanglewood as a conducting student in 1960, he has been closely associated with the orchestra in the years since that time. He, too, has made many recordings with the orchestra for the Philips, Deutsche Grammophon, RCA, CBS, and Telarc labels.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of over 1.2 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to a sum of more than 12 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



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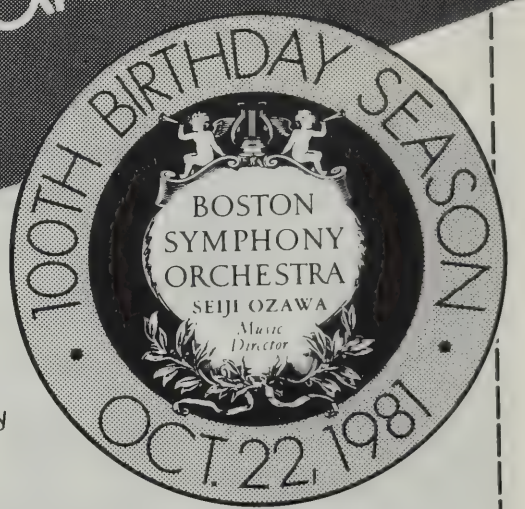
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Sunday, 19 July at 2:30

ANDREW DAVIS conducting

MILHAUD — *La Création du monde,* Opus 81

MOZART — Piano Concerto No. 14 in E flat, K.449
- Allegro vivace
- Andantino
- Allegro ma non troppo

PIERRE-LAURENT AIMARD

INTERMISSION

SCHUBERT — Symphony No. 4 in C minor, D.417, *Tragic*
- Adagio molto—Allegro vivace
- Andante
- Menuetto: Allegro vivace
- Allegro

The audience is politely requested to withhold applause until the end of each work.

Please do not take pictures during the concert. Flashbulbs, in particular, distract the musicians and other members of the audience.

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Pierre-Laurent Aimard plays the Steinway.

NOTES

Darius Milhaud
La Création du monde, Opus 81

Darius Milhaud was born in Aix-en-Provence, France, on 4 September 1892 and died in Geneva, Switzerland, on 22 June 1974. His ballet La Création du monde *was composed in 1923 and given its first performance by the Ballet Suédois in Paris. It is scored for two flutes and piccolo, oboe, two clarinets, bassoon, horn, two trumpets, trombone, piano, timpani, snare drum, metal block and wood block, cymbals, tambourine, bass drum, cymbal, and a string orchestra in which the violas have been replaced by an E-flat saxophone.*

Among the most prolific of twentieth-century composers, with a catalogue running well past 400 works, many of them quite large, Darius Milhaud absorbed music wherever he went and transmuted the received impressions into his own work. Having done so, he would move on to new territory. The mere fact that a work in one style might prove to be very popular was not enough to induce him to continue writing in that style; he needed to find musical problems worth solving as well. Among his most successful works were those inspired by his encounters with various popular musical traditions during and immediately after the First World War. Two years in South America left an indelible impression on him, followed closely by the influence of American jazz, which began making its way to Europe via recordings long before musicians traveled there in person. Already in 1919 Milhaud composed the flip, cheeky, jazzy ballet *Le Boeuf sur le toit* as a musical depiction of an American speakeasy, though at that time he had never seen one. Most "serious" musicians of the twenties in this country considered jazz a form of musical primitivism that was beneath contempt. Any bibliography of writing about jazz in that period is filled with articles posing such trenchant questions as whether listening to jazz might not bring about the destruction of western civilization and all that was good and moral and wholesome, and whether jazz should be considered to have a place under the rubric of "music" at all. Milhaud's own memoirs, *Notes Without Music,* recall an incident during his first American visit. He had given a lecture at Harvard, which was followed by a party given by Archibald T. Davison, a friend of the composer's on the Harvard faculty.

> This was right in the middle of Prohibition, and the tiniest authentic drink cost a small fortune. Whisky was served in teacups, which were filled underneath the table. Dr. Davison had chosen the Hotel Brunswick for the party, because it had an excellent jazz orchestra and he knew I would like to hear it. When I arrived in New York, I had told the newspapermen interviewing me that European music was considerably influenced by American music. "But whose music?" they asked me; "Macdowell's or Carpenter's?" "Neither the one nor the other," I answered, "I mean jazz." They were filled with consternation, for at that time most American musicians had not realized the importance of jazz as an art form and relegated it to the dance hall. The headlines given to my interviews proved the astonishment caused by my statements: "Milhaud admires jazz" or "Jazz

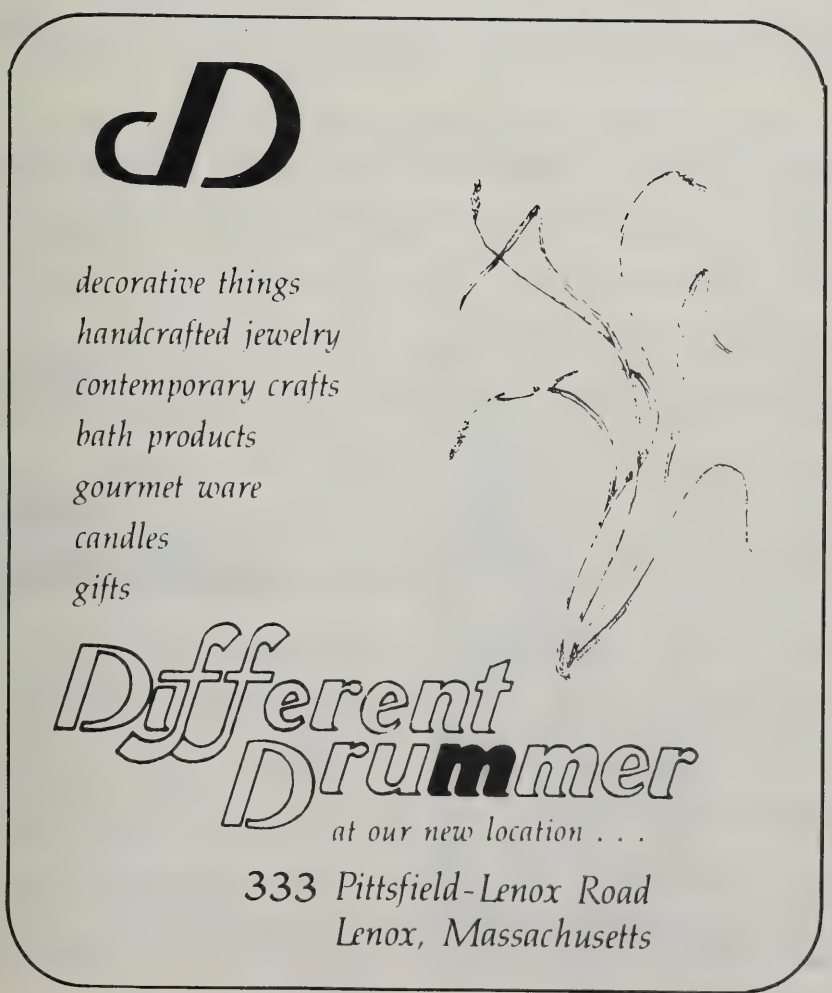
> dictates the future of European music" . . . The jazz orchestra of the Hotel Brunswick was conducted by a young violinist called Reissman [*sic;* i.e., Leo Reisman], who got from his instrumentalists an extreme refinement of pianissimo tones, murmured notes, and glancing chords, whisperings from the muted brass, and barely formulated moans from the saxophone, which had a highly individual flavor.

Later Milhaud had a chance to hear real New Orleans jazz played at a Harlem nightspot.

> The music I heard was absolutely different from anything I had ever heard before and was a revelation to me. Against the beat of the drums the melodic lines crisscrossed in a breathless pattern of broken and twisted rhythms.

For the rest of his American stay he frequented places where jazz could be heard, soaking up as much music as he could find. He took records, purchased in a Harlem shop, back to Europe with him, and resolved to use this new style in a chamber work. He had been scheduled to work with Fernand Léger and Blaise Cendrars on a ballet. The scenario by Cendrars drew from African folklore to tell a version of the creation; Léger's designs drew inspiration from animal costumes worn by African dancers during religious rites.

> At last, in *La Création du monde,* I had the opportunity I had been waiting for to use these elements of jazz to which I had devoted so much study. I adopted the same orchestra as used in Harlem, seventeen solo instruments, and I made wholesale use of the jazz style to convey a purely classical feeling.



No one is likely to confuse Milhaud's work with actual New Orleans jazz. The legato waves of melody at the opening come from a different musical world, though the saxophone adds a characteristic wail. But when the tempo speeds up into a rhythmic and bluesy fugue, the source of inspiration is beyond question. The ensuing sections return to the opening material and call up sultry lamenting melodies before breaking out in a still faster tempo with a four-bar rhythmic lick as an ostinato accompaniment, which builds to the kind of melodic free-for-all characteristic of New Orleans jazz. Earlier ideas—the sax's opening melody, the fugue subject played tremolo on the flute—summarize the discourse in concluding this score, which remains one of the most successful examples of a rapprochement between symphony and jazz band ever written.

—Steven Ledbetter

Wolfgang Amadè Mozart
Piano Concerto No. 14 in E flat, K.449

Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began to call himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He completed the E flat piano concerto on 9 February 1784; the date of the first performance is unknown. In addition to solo piano, the score calls for two oboes, two horns, and strings.

This concerto marks the beginning of that incredible series—numbering a dozen—composed before the end of 1786, six of them in 1784 alone! In one respect it is something of a throwback to a group of concertos Mozart had written in 1782, in that the wind parts are not yet essential to the musical fabric. They do provide support in the articulation of the work, but at no point do they play an essential solo. The reason is that Mozart composed this concerto for one of his talented piano students, Babette Ployer, the daughter of a wealthy Salzburger then living in Vienna, and he took pains to make possible a performance at home, with as few as five instruments—the solo piano and a string quartet. But the diminutive size of the orchestra in no way reflects a smallness of conception on Mozart's part. It is rather one of those fresh and original outpourings of his imagination that can only astonish us with the range and variety of his ideas.

Except for the small orchestra and the sparing use of the winds, this is in every respect a work of 1784. Mozart composed four concertos in rapid succession between February and May 1784 (we know the dates with considerable accuracy since it was just at this time that the composer began to keep a list of all his new compositions, dating them as he finished them, and writing out the first few measures to indicate precisely which work was meant; the E flat concerto was the very first entry on the list). At the end of May he wrote to his father and gave his estimate of the four works, concertos in E flat (K.449), B flat (K.450), D (K.451), and G (K.453):

> I really cannot choose between the two of them [the concertos in B flat and D], but I regard them both as concertos that are bound to make the performer sweat. From the point of view of difficulty, the B flat concerto beats the one in D. Well, I am very curious to hear which of the three, in B flat, D, and G, you and my sister prefer. The one in E flat does not belong at all to the same category. It is one of a quite peculiar kind, composed rather for a small orchestra than for a large one.

It is clear from this letter that the one feature that makes K.449 "quite peculiar" is the small orchestra, not anything inherent in the work itself. The music is vivid, with regular foreshadowings of Mozart's very personal use of chromaticism to color his writing. The first theme, though clearly in E flat, suggests for just an instant in the opening measures that it may be in C minor. The slow movement—Mozart himself commented on the striking fact that the middle movements of all these concertos avoid really slow tempos—is an Andantino with a gentle theme that turns into florid decoration and a dreamy second subject presented, as expected, in the dominant. This much is repeated *in toto* beginning in the remote key of A flat, but the modulation to the dominant for the second subject brings it around to E flat, which is rather near to home. But Mozart highlights his return with an unexpected purple patch of chromatic harmony that is highly emotional. The finale is a masterpiece of *opera buffa* contrapuntal horseplay; it could just as easily have come out of *Le nozze di Figaro* two years later, with delightfully imaginative treatment of the returns to the main tune of this witty rondo.

—S.L.

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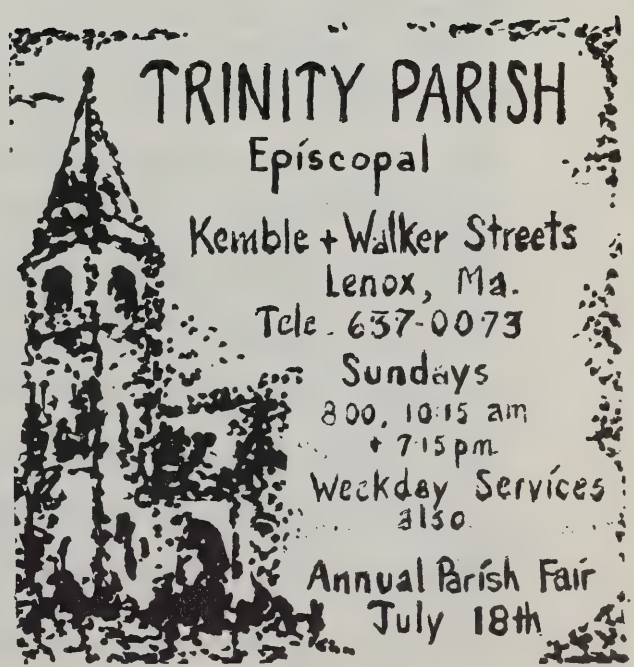


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Franz Schubert
Symphony No. 4 in C minor, D.417, *Tragic*

Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on 31 January 1797 and died in Vienna on 19 November 1828. His Symphony No. 4 was completed by 27 April 1816 and probably had its first performance that year in Vienna under Otto Hatwig, with an amateur orchestra that had grown out of the Schubert family string quartet. The subtitle Tragic *is Schubert's own and was added at a later date. The first documented public performance was given at Leipzig, August Ferdinand Riccius conducting, on 19 November 1849. The score calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, timpani, and strings.*

After the *Unfinished* and the *Great* C major, the Fourth and Fifth of Schubert's symphonies are the ones most often played, and, even then, only semi-regularly. Schubert's first three youthful and energetic symphonies—the First composed while he was a student, the Second and Third during his years of schoolmastering—are infrequently heard, while the Sixth is still something of a rarity on concert programs.

Schubert's Fourth Symphony, the *Tragic*, was completed in April of 1816, the same month that he unsuccessfully applied for the post of music master at a training school in Laibach (Ljubljana). As a child, his strongest and most natural inclinations had always been toward music, He'd had his first real piano lessons from his eldest brother Ignaz, and his father taught him violin. In the family string quartet, the violinists were Ignaz and another brother, Ferdinand; Franz was violist, and his father played cello. Like his brothers, Schubert had been sent to Michael Holzer, organist at the Liechtental parish church, for lessons in voice, organ, and counterpoint. Holzer recognized the boy's abilities and later recalled that "if I wished to instruct him in anything fresh, he already knew it. Consequently I gave him no actual training but merely talked to him, and watched with silent astonishment."

When Schubert was eleven he was accepted as a chorister in the Imperial court chapel and took up residence at the *Stadtkonvikt*, a communal boarding school which also housed the Choir School. There he sang and studied under the direction of *Hofkapellmeister* Antonio Salieri (best-known today for his alleged rivalry with Mozart and for the unfounded rumor that he poisoned the younger composer and so contributed to Mozart's early death), and there, too, he played in the school orchestra as first violinist and was occasionally trusted to lead rehearsals. The repertory regularly included symphonies of Haydn and Mozart, the first two of Beethoven's symphonies, overtures, and other music. It was this orchestra that played Schubert's First Symphony, in D major, which he completed in October of 1813.

1813 was also Schubert's last year at the *Stadtkonvikt*. His voice had broken the previous summer, ending his time as a chorister, and he left there in November of 1813, turning down a fellowship, perhaps over a disciplinary matter. Now he was at a crossroads. In accordance with his schoolmaster father's expectations, he entered a teacher's training school and, after a year there, began assisting his father. He did this for two

years, and the hours spent in front of the classroom were not happy. But during this time Schubert managed to produce his Second and Third symphonies, as well as piano and chamber music, several operas, his first Mass, in F major, which he successfully conducted himself at the hundredth-anniversary celebrations for the Liechtental church, and, in 1815, about 145 songs, including *Erlkönig*. (The pathbreaking *Gretchen am Spinnrade*—which supposedly elicited from Salieri the comment that Schubert was a genius who could do anything—was written on 19 October the year before.) Despite this, the break from schoolmastering came only several years later, after attachments with friends like Josef von Spaun, eight years Schubert's senior, who had helped organize the *Stadtkonvikt* orchestra and who provided the needy Schubert with much-appreciated music paper during his time there, and Franz von Schober, a law student who came to Vienna having heard some of Schubert's songs and urged him to abandon teaching for a musical career, finally won out over the young composer's uncertainties.

In the slow introductions to his first three symphonies, Schubert had already demonstrated the ear for orchestral color that is immediately apparent in the opening measures of the *Tragic* Symphony, where a unison C for full orchestra gives way to a somber passage for strings, with emotional heightening provided by the addition of woodwinds. This is Schubert's first symphony in the minor mode, and it may be viewed as something of a study in mood and color, as well as exemplifying a new approach on the composer's part to symphonic weight, a concern to be taken up again with considerably broadened perspective in his Sixth Symphony of 1817-18. (The intervening Fifth Symphony, Schubert's only symphony besides the *Unfinished* to lack a slow introduction, and also his most lightly scored, is marked primarily by lightness, grace, and economy of means.) The dark chromaticism, sighing woodwinds, portentous drumstrokes, and dramatic breadth of the Fourth Symphony's introduction give way to an Allegro that is driving and grim in its first theme, clearly suggesting Haydnesque *Sturm und Drang*. The second theme is more lyric, but melancholy despite its major-mode leanings; the joyful exuberance with which the exposition closes comes as something of a surprise and serves to anticipate the C major close of the movement as a whole.

The first statement of the Andante's main theme, in A flat major, is made poignant by the presence of the solo oboe; the contrasting material of this movement, first forceful and then wistful, is presented against a background of restlessly pulsating strings. The third movement contrasts a jagged, downward-thrusting minor-mode minuet against a major-mode Trio of rising lines and a more legato, folklike character. In his finale, Schubert is able successfully to combine drama, grace, pathos, melancholy, good humor (in the rollicking second theme), and even grandeur (in the fanfare-like material that closes both exposition and recapitulation) with the relaxation over long musical stretches that represents a hallmark of Schubert's style in so many of his works. The symphony ends in unbridled, if chromatically colored, C major, on a threefold repitition of the same unison note with which it began.

—Marc Mandel



Andrew Davis

Since his North American debuts in New York and Cleveland in 1974 and his appointment to the music directorship of the Toronto Symphony in 1975, Andrew Davis has appeared regularly with the orchestras of Cleveland, Chicago, Boston, New York, and Los Angeles; other guest engagements have included the Philadelphia Orchestra, the Pittsburgh Symphony, and the Detroit Symphony. In 1981-82, Mr. Davis will conduct four weeks with the Cleveland Orchestra, as well as with the Philadelphians. He will return to the Metropolitan Opera, where he made his debut conducting *Salome* last February, for performances of *Il barbiere di Siviglia* in February 1982, and he will conduct that opera on the Met's annual spring tour across the United States. Mr. Davis is scheduled to conduct *Der Rosenkavalier* for his Paris Opera debut in 1981. In the 1982-83 season, Mr. Davis will lead the Toronto Symphony on a tour of Europe; his recent guest appearances there have included the London Philharmonic and Philharmonia, the Berlin Philharmonic, the Vienna Symphony, the Amsterdam Concertgebouw, and the Vienna Philharmonic. He has also appeared at the summer festivals of Edinburgh, Berlin, and Glyndebourne.

Born in 1944 in Hertfordshire, England, Andrew Davis studied at Kings College, Cambridge, where he was Organ Scholar from 1963 to 1967 and where his talent for conducting first became apparent. After a year studying with Franco Ferrara in Rome, he worked extensively as a keyboard player, notably with the Academy of St. Martin-in-the-Fields, with whom he made many recordings. In October 1970, Mr. Davis took over for an indisposed colleague, leading Janáček's *Glagolitic* Mass with the BBC Symphony to unanimous critical and public acclaim. He then spent two years with the BBC Scottish Symphony in Glasgow and in 1973 was appointed associate conductor of the New Philharmonia Orchestra. Mr. Davis records exclusively for CBS records with the Toronto Symphony and with the British orchestras. In November 1978 he was awarded two Grands Prix du Disque (orchestral and lyric) for his recording of Maurice Duruflé's *Requiem* with the London Philharmonic. Mr. Davis has returned to conduct the BSO on several occasions both in Symphony Hall and at Tanglewood since his first Boston Symphony appearances in 1976.



Pierre-Laurent Aimard

The young French pianist Pierre-Laurent Aimard was named last July as one of *Musical America*'s most promising "Young Artists of 1980." He has recently appeared with the Berlin Symphony, the London Philharmonia, and at the festivals of Lucerne and Merton, and he has performed three series of engagements in four years with the Toronto Symphony under Andrew Davis. Though still in his early twenties, Mr. Aimard has appeared with orchestra and in recital in most of Europe's major cities, including Berlin, Stuttgart, and Brussels, at London's Queen Elizabeth Hall, and at Milan's La Scala Opera House. He appears many times each year in Paris and other French cities, and he has recorded for French, German, and Greek radio and television. His first tour of Russia was highlighted by a recital in Moscow, and this was followed by a second tour at the end of 1979. The musically versatile Mr. Aimard has been recognized for his work in both standard and contemporary repertoire; as a member of the Ensemble Intercontemporain he has worked with Berio, Boulez, and Stockhausen, and he has studied with Olivier Messiaen. He made his United States debut in January of 1977 playing the solo piano part in Messiaen's *Turangalîla* Symphony with the Chicago Symphony under the direction of André Previn.

Mr. Aimard's pianistic accomplishments have been recognized for many years. He won first prize at Lyons when he was eleven, first prize at the Paris Conservatory when he was fourteen, and first prize in the Olivier Messiaen International Competition at fifteen, as well as prizes at international piano competitions in Geneva and Vercelli. He has also won prizes in chamber music, harmony, and counterpoint, and at other international competitions including the Concours de la Guilde, the Concours International du Mai de Bordeaux, and the Augsburg Chamber Music Competition. Mr. Aimard, who makes his Boston Symphony debut at today's concert, has recently recorded Ravel's *Chansons madécasses* with soprano Jessye Norman for CBS records.

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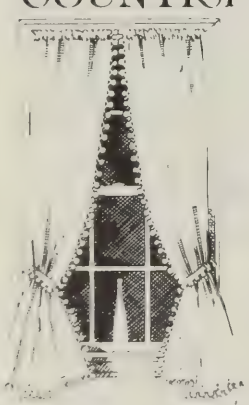
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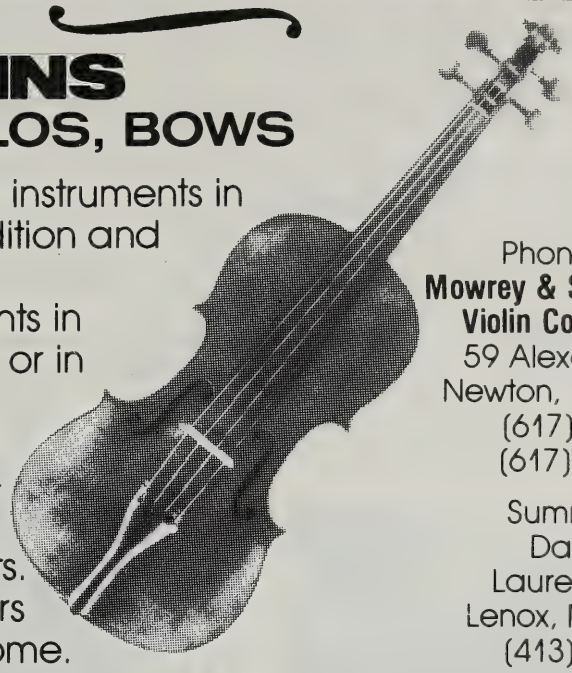
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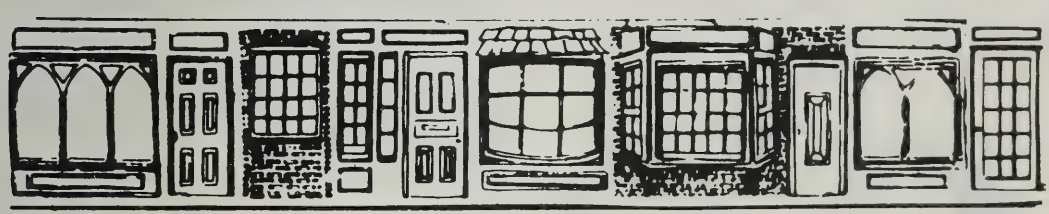
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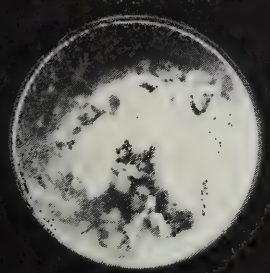
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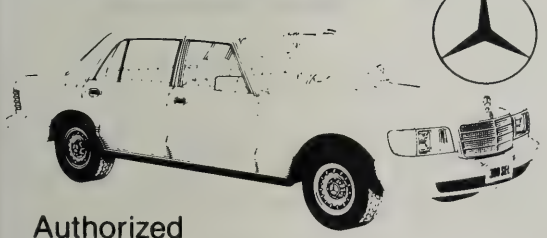
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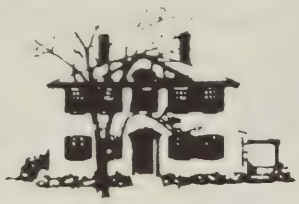
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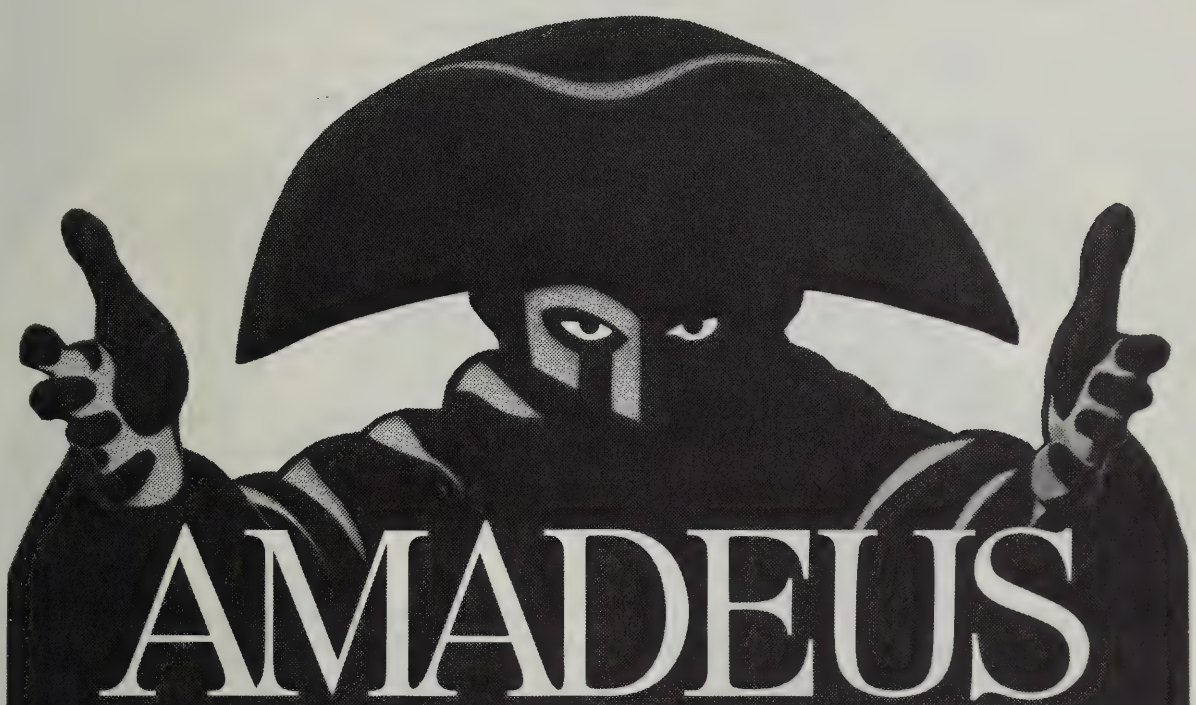
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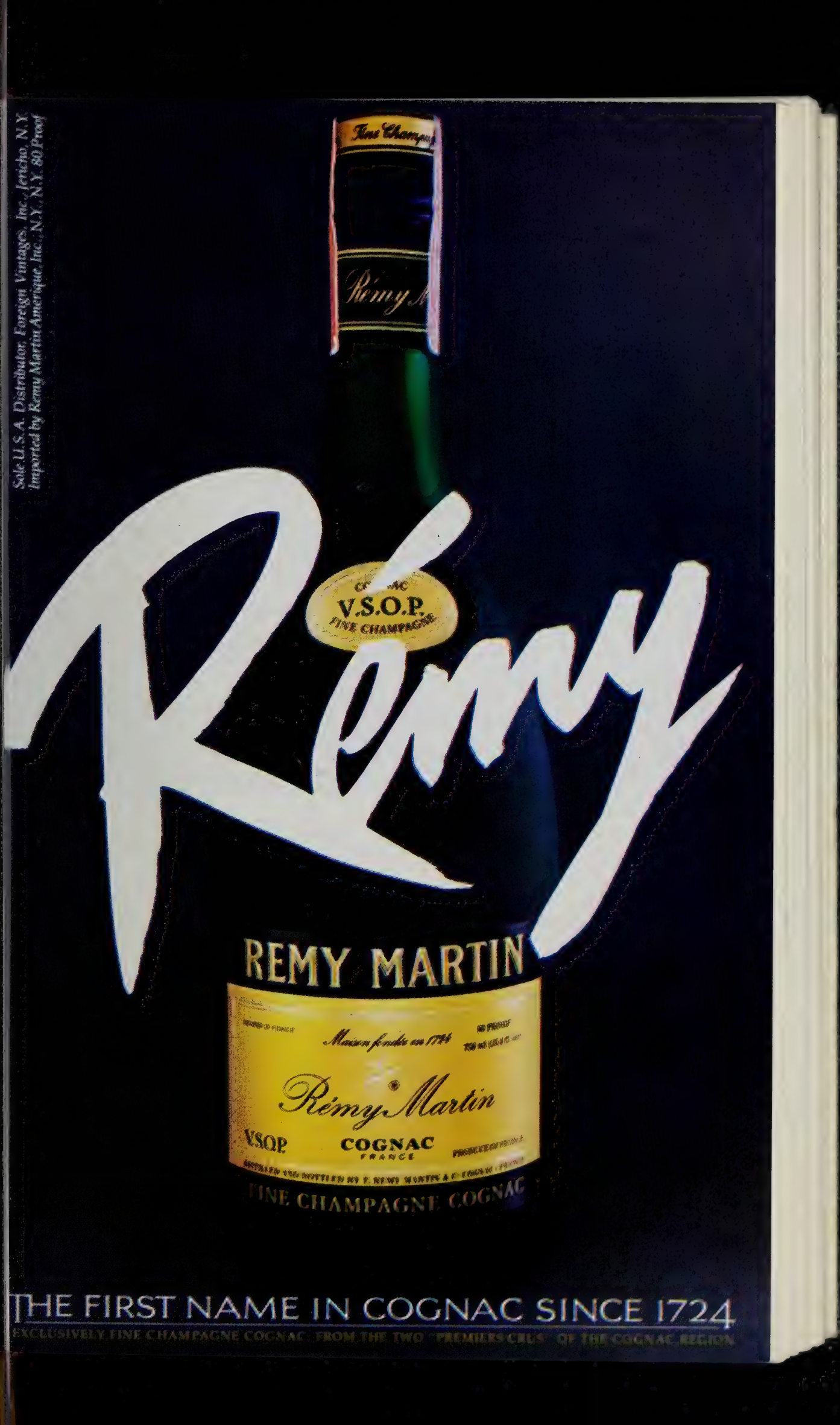
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Thursday, 23 July at 8:30

HENRYK SZERYNG, violin
Charles Reiner, piano

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Friday, 24 July at 7
(Weekend Prelude)

PHYLLIS CURTIN, soprano
Gilbert Kalish, piano
Emanuel Borok, violin
Martha Babcock, cello

Music of Shostakovich, Prokofiev, and Rachmaninoff

Friday, 24 July at 9

BOSTON SYMPHONY ORCHESTRA
EUGENE ORMANDY, conductor
RUDOLF SERKIN, piano

BEETHOVEN
Coriolan Overture
Piano Concerto No. 3

MUSSORGSKY/RAVEL
Pictures at an Exhibition

Saturday, 25 July at 8:30

BOSTON SYMPHONY ORCHESTRA
EUGENE ORMANDY, conductor

ALL-RACHMANINOFF PROGRAM
Vocalise
Isle of the Dead
Symphony No. 2

Sunday, 26 July at 2:30

BOSTON SYMPHONY ORCHESTRA
ANDREW DAVIS, conductor
HENRYK SZERYNG, violin

ROSSINI
Overture to *The Barber of Seville*

BRAHMS
Violin Concerto

PROKOFIEV
Scenes from *Romeo and Juliet*

Tuesday, 28 July at 8:30

Gala Concert
BOSTON POPS at TANGLEWOOD
JOHN WILLIAMS, conductor

Thursday, 30 July at 8:30

ALEXIS WEISSENBERG, piano

Music of Bach, Schumann, and Chopin

Friday, 31 July at 7
(Weekend Prelude)

HAROLD WRIGHT, clarinet
BURTON FINE, violin
GILBERT KALISH, piano

Music of Mozart and Schumann

Friday, 31 July at 9

BOSTON SYMPHONY ORCHESTRA
VITTORIO NEGRI, conductor
JOSEPH SILVERSTEIN, violin

VIVALDI
The Four Seasons

MOZART
Symphony No. 22
Symphony No. 35, *Haffner*

Saturday, 1 August at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
JESSYE NORMAN, soprano
GWENDOLYN KILLEBREW, mezzo-soprano
JON VICKERS, tenor
AAGE HAUGLAND, bass
WARREN ELLSWORTH, tenor
KEITH KIBLER, bass

HAYDN
Symphony No. 39

WAGNER
Tristan und Isolde, Act II

Sunday, 2 August at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
ALEXIS WEISSENBERG, piano

DAVIES
Symphony No. 2 (commissioned by the Boston Symphony Orchestra for its centennial)

BEETHOVEN
Piano Concerto No. 5, *Emperor*

Thursday, 6 August at 8:30

EMERSON STRING QUARTET

Music of Bartók, Davidovsky, and Debussy

Friday, 7 August at 7
(Weekend Prelude)

MISHA DICHTER, piano

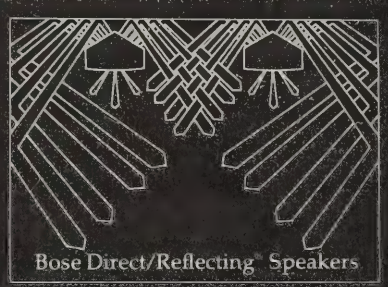
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Friday, 7 August at 9

BOSTON SYMPHONY ORCHESTRA
KURT MASUR, conductor
BEAUX ARTS TRIO
ISIDORE COHEN, violin
BERNARD GREENHOUSE, cello
MENAHEM PRESSLER, piano

ALL-BEETHOVEN PROGRAM
Triple Concerto
Symphony No. 3, *Eroica*

Saturday, 8 August at 8:30

BOSTON SYMPHONY ORCHESTRA
JOHN NELSON, conductor
MISHA DICHTER, piano

BARBER
Medea's Meditation and Dance of Vengeance

GRIEG
Piano Concerto

FAURÉ
Suite from *Pelléas et Mélisande*

ROUSSEL
Bacchus et Ariane, Suite No. 2

Sunday, 9 August at 2:30

BOSTON SYMPHONY ORCHESTRA
KURT MASUR, conductor

ALL-MOZART PROGRAM
Symphony No. 39
Symphony No. 40
Symphony No. 41, *Jupiter*

Thursday, 13 August at 8:30

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JOEL COHEN, music director

Music of the French Renaissance

Friday, 14 August at 7
(Weekend Prelude)

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Music of Ravel, Saint-Saëns, and Roussel

Friday, 14 August at 9

BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor

HAYDN
Symphony No. 101, *The Clock*

RIMSKY-KORSAKOV
Scheherazade

Saturday, 15 August at 8:30

BOSTON SYMPHONY ORCHESTRA
HIROSHI WAKASUGI, conductor
ALICIA DE LARROCHA, piano

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MOZART
Piano Concerto No. 24
in C minor, K.491

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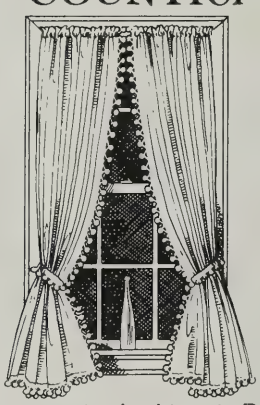
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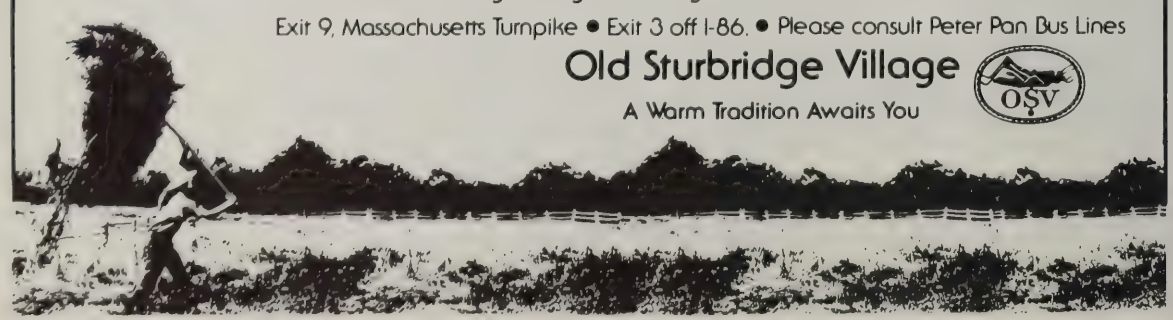
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Sunday, 16 August at 2:30

BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor
KYUNG-WHA CHUNG, violin

BERLIOZ
Overture to *Beatrice and Benedict*

STRAVINSKY
Violin Concerto

RAVEL
Mother Goose (complete)
Daphnis and Chloé, Suite No. 2

Thursday, 20 August at 8:30

BOSTON SYMPHONY CHAMBER PLAYERS
ANDRÉ PREVIN, piano

Music of Mozart, Barber, and Brahms

Friday, 21 August

TANGLEWOOD ON PARADE
Afternoon events beginning at 2:30
Gala concert at 9 with the
BOSTON SYMPHONY ORCHESTRA
BERKSHIRE MUSIC CENTER ORCHESTRA
BOSTON UNIVERSITY YOUNG ARTIST ORCHESTRA
SEIJI OZAWA,
GUNTHER SCHULLER,
ANDRÉ PREVIN, and
JOHN WILLIAMS, conductors

Saturday, 22 August at 8:30

BOSTON SYMPHONY ORCHESTRA
JOSEPH SILVERSTEIN, conductor
YUZUKO HORIGOME, violin

BERLIOZ
King Lear Overture

SIBELIUS
Violin Concerto

MENDELSSOHN
Symphony No. 4, *Italian*

Sunday, 23 August at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
FAYE ROBINSON, soprano
JUDITH BLEGEN, soprano
DEBORAH SASSON, soprano
FLORENCE QUIVAR, mezzo-soprano
LORNA MYERS, mezzo-soprano
KENNETH RIEGEL, tenor
BENJAMIN LUXON, baritone
GWYNNE HOWELL, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
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MAHLER
Symphony No. 8, *Symphony of a Thousand*

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Berkshire Music Center Orchestra
Gunther Schuller conducting

Tuesday, 7 July at 8:30 p.m.
Fellowship Program Vocal Recital

Wednesday, 8 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Saturday, 11 July at 2:30 p.m.
Berkshire Music Center Orchestra
Leonard Bernstein and Conducting
Fellows conducting

Sunday, 12 July at 10 a.m.
Fellowship Program Chamber Music

Sunday, 12 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Tuesday, 14 July at 8:30 p.m.
Fellowship Program Vocal Recital

Saturday, 18 July at 2:30 p.m.
Berkshire Music Center Orchestra
Gustav Meier and Conducting
Fellows conducting

Sunday, 19 July at 10 a.m.
Fellowship Program Chamber Music

Sunday, 19 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Monday, 20 July at 8:30 p.m.
Fellowship Program Chamber Music

Tuesday, 21 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Wednesday, 22 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Vocal Program

Saturday, 25 July at 2:30 p.m.
Berkshire Music Center Orchestra
Seiji Ozawa and Conducting
Fellows conducting

Sunday, 26 July at 10 a.m.
Fellowship Program Chamber Music

Sunday, 26 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Monday, 27 July at 8:30 p.m.
Fellowship Program Vocal Recital

Wednesday, 29 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Orchestra
Victor Yampolsky conducting

Saturday, 1 August through
Thursday, 6 August
FESTIVAL OF
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Sunday, 2 August at 10 a.m.
Fellowship Program Chamber Music

Saturday, 8 August at 2:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Sunday, 9 August at 10 a.m.
Fellowship Program Chamber Music

Sunday, 9 August at 8:30 p.m.
Fellowship Program Vocal Recital

Monday, 10 August at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Tuesday, 11 August at 8:30 p.m.
Berkshire Music Center Orchestra
Kurt Masur and Conducting
Fellows conducting

Wednesday, 12 August at 8:30 p.m.
Fellowship Program Chamber Music

Saturday, 15 August at 2:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Sunday, 16 August at 10 a.m.
Fellowship Program Chamber Music

Sunday, 16 August at 8:30 p.m.
Fellowship Program Vocal Recital

Monday, 17 August at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Tuesday, 18 August at 8:30 p.m.
Fellowship Program Vocal Recital

Wednesday, 19 August at 8:30 p.m.
Berkshire Music Center Orchestra
Conducting Fellows conducting
(Awards Ceremony immediately following)

Friday, 21 August
TANGLEWOOD ON PARADE
(afternoon events beginning at 2:30)

Saturday, 22 August at 2:30 p.m.
Boston University Tanglewood Institute
Young Artists Orchestra
Victor Yampolsky conducting

Sunday, 23 August at 10 a.m.
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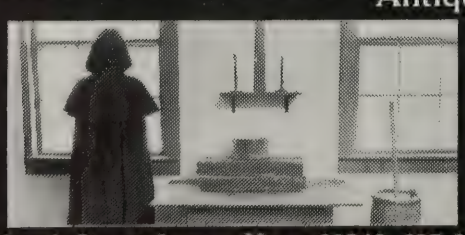
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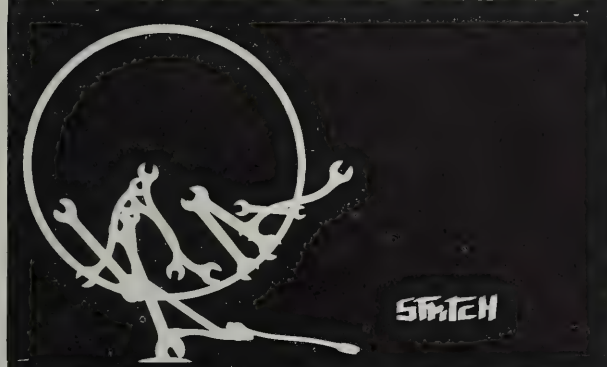
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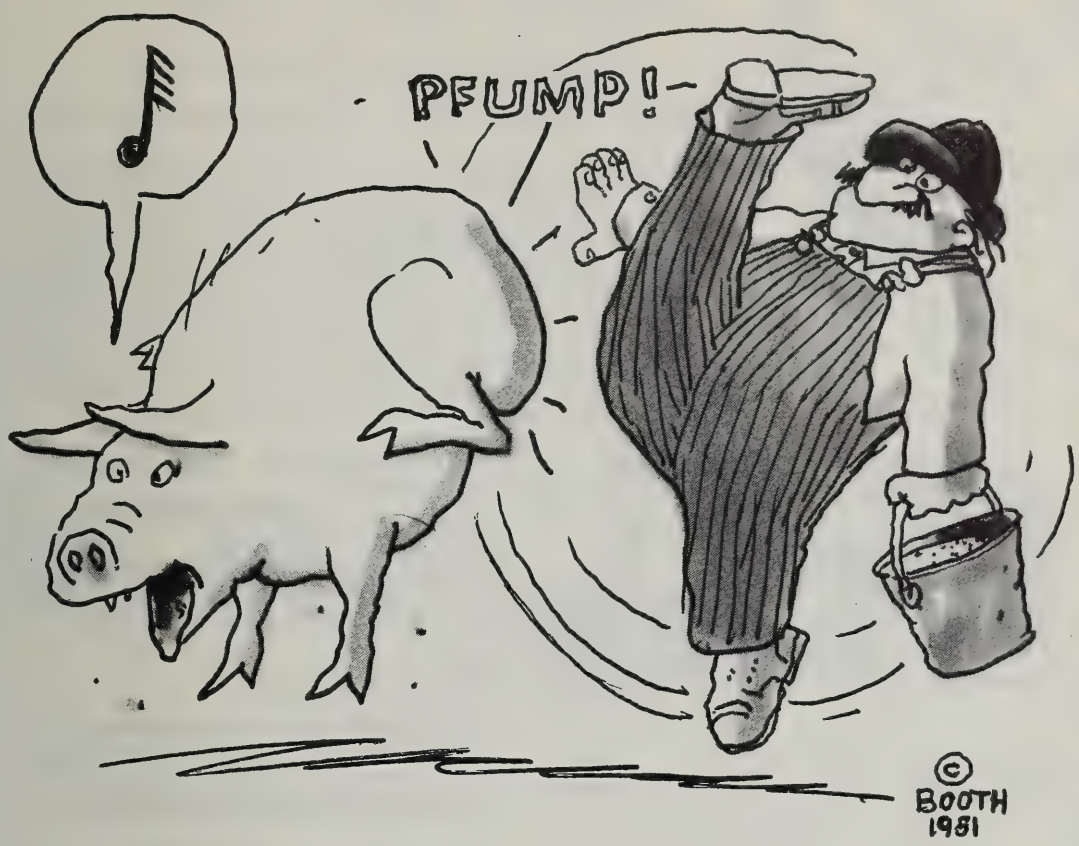
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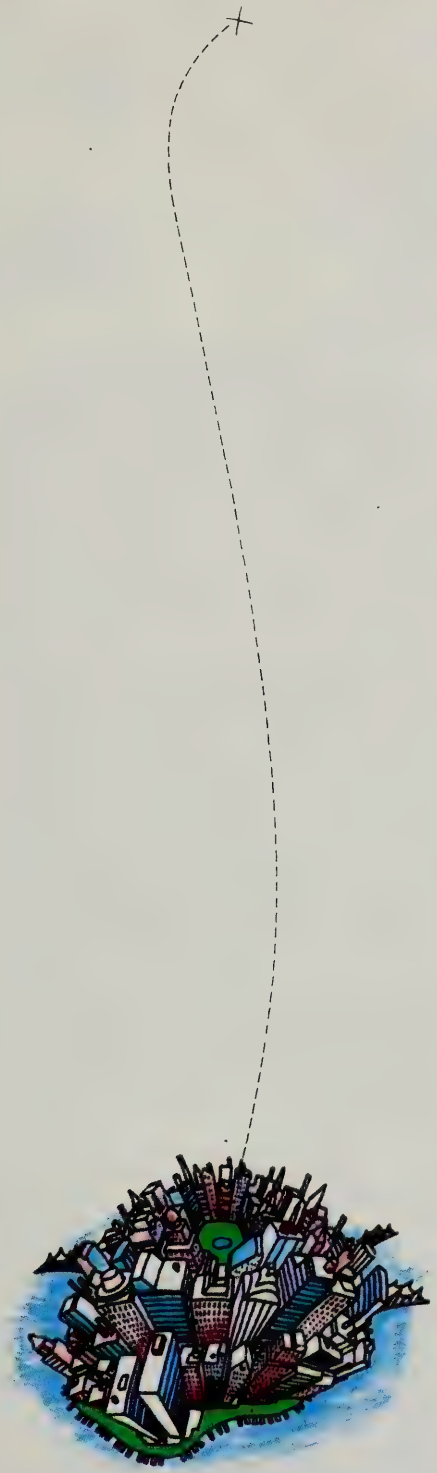
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BSO NEWS NOTES

Centennial News

On 22 October 1981 the Boston Symphony Orchestra celebrates its one hundredth birthday, and two very special events will mark the occasion that week. Sunday, 18 October is the date for a gala concert and dinner dance: Seiji Ozawa will lead the orchestra in an unprecedented program featuring world-renowned guest artists Itzhak Perlman, Leontyne Price, Mstislav Rostropovich, Rudolf Serkin, and Isaac Stern, all of whom will be guests of honor at the dinner dance to follow at the Park Plaza Hotel in Boston. And on 22 October, the actual birthday, Seiji Ozawa will lead the Boston Symphony in a free outdoor performance of Beethoven's Ninth Symphony on the Boston Common, with soloists Faye Robinson, Katherine Ciesinski, Dennis Bailey, and John Cheek, as well as John Oliver's Tanglewood Festival Chorus.

The following week, Mr. Ozawa and the orchestra begin a three-week, eleven-concert international tour taking them to Osaka, Nagoya, and Tokyo in Japan, then to Paris, Frankfurt, Berlin, Vienna, and London. This continues the orchestra's centennial tour activities which began in March with a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years.

The orchestra's 1980-81 hundredth-anniversary season has been marked by other observances as well. Two of the twelve works commissioned by the Boston Symphony Orchestra for its centennial—Leonard Bernstein's Divertimento for Orchestra and Peter Maxwell Davies's Symphony No. 2—have already been performed, and John Corigliano's *Promenade* Overture written for the Boston Pops had its premiere in Symphony Hall this month. A poster to commemorate the orchestra's one hundredth birthday was specially commissioned from Robert Rauschenberg, one of America's most prominent artists; this strikingly colorful montage is available in two forms, a special limited edition of 300 signed and numbered lithographs available through the BSO Friends' Office, or as a printed poster available at the Glass House on the Tanglewood grounds. Also available at the Glass House is a special souvenir booklet, "The First Hundred Years," printed in conjunction with a centennial exhibit mounted in Symphony Hall last February and offering a wonderful assortment of photographs along with essays on various aspects of the Boston Symphony Orchestra's activities and history.

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1981 Tanglewood

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Thursday, 23 July at 8:30

HENRYK SZERYNG, violin
CHARLES REINER, piano

BEETHOVEN — Sonata No. 9 in A for violin and piano, Opus 47, *Kreutzer*
- Adagio sostenuto—Presto
- Andante con variazioni
- Finale: Presto

J.S. BACH — Partita No. 2 in D minor for solo violin, BWV 1004
- Allemande
- Courante
- Sarabande
- Gigue
- Chaconne

INTERMISSION

SAINT-SAËNS — *Havanaise,* Opus 83

MILHAUD — *Le Printemps,* for violin and piano, Opus 18

RAVEL — *Tzigane,* Concert rhapsody for violin and piano

Baldwin piano

NOTES

The nickname of **Beethoven**'s Opus 47 violin sonata—*"Kreutzer"*—immortalizes the wrong person. Beethoven originally dedicated the sonata to a brilliant twenty-four-year-old mulatto violinist, George Polgreen Bridgetower, son of an African father and a German or Polish mother, with whom the composer played the first performance, and whose playing he admired and recommended to others. But when violinist and composer had a falling out—apparently over a girl, though no details are known—Beethoven changed his dedication, and the work was published with an inscription to the famous French violin virtuoso Rodolphe Kreutzer, who, as far as is known, never played it.

Composition of Opus 47 began with the finale, which was actually intended to be the last movement of an earlier sonata, Opus 30, No. 1, but Beethoven decided that the movement was too brilliant for that work, so he reserved it for a later time. The remaining movements of the *Kreutzer* Sonata were sketched while Beethoven was also working on his oratorio *Christus am Ölberge (Christ on the Mount of Olives)* in early 1803 (a short while before he met Bridgetower), but the work was not completed until the actual day of the performance, 24 May 1803. Only the finale had been professionally copied for the performer. As Beethoven's amanuensis Ferdinand Ries recalled:

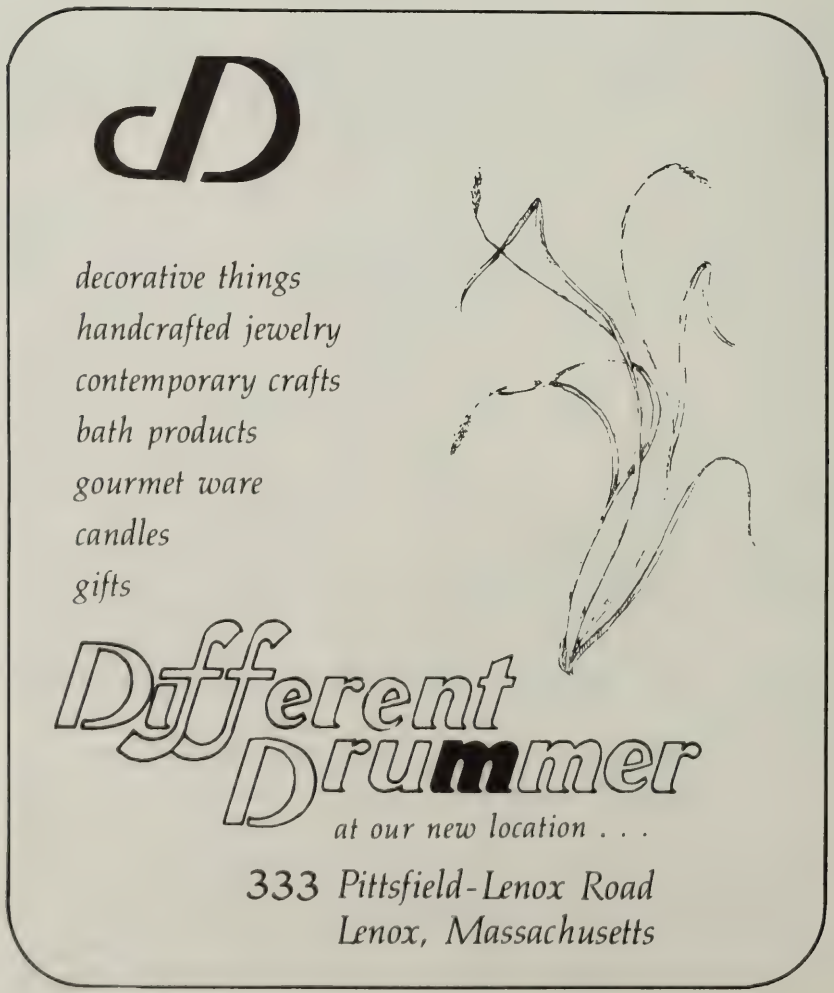
> One morning Beethoven summoned me at half after four o'clock and said: "Copy the violin part of the first Allegro quickly." (His regular copyist was otherwise engaged.) The pianoforte part was noted down only here and there in parts. Bridgetower had to play the marvellously beautiful theme and variations in F [the second movement] from Beethoven's manuscript at the concert because there was no time to copy it.

Bridgetower himself recalled that he boldly inserted one change—virtuoso's prerogative—into the first movement, a change that seems to have had Beethoven's approval, though it did not appear in the printed score. After a slow introduction, the two instruments take off in a Presto phrase that comes to a stop on a fermata at the ninth measure; the phrase is then restated in a new scoring, and when the fermata arrives, the pianist plays a brief, cadenza-like arpeggio. Bridgetower recalled in his memoirs that, when that moment arrived at the repeat of the exposition, *he* played the arpeggios on the violin, in imitation of what he had heard Beethoven play the first time. The composer leaped up from the piano, embraced him, and cried, *"Noch einmal, mein lieber Bursch!"*—"Once again, my dear boy!" When it came to the performance, Beethoven simply held the C major chord at the repeat and let Bridgetower play the little cadenza. This treatment of the passage, however, was not the one Beethoven finally published.

The *Kreutzer* Sonata is one of the first great violin sonatas expressly designed, in breadth of scope and virtuosic fireworks, for public performance in a concert hall. Prior to this time, chamber music—and the violin sonata in particular—was considered something for home consumption, with musicians playing either for their private enjoyment or for the entertainment of a small group of guests. But a piece to be played in a hall seating hundreds of listeners requires a totally different scale of

projection, and the *Kreutzer* Sonata is one of the first works to respond to the rise of public chamber music concerts. It corresponds in this respect to Beethoven's Razumovsky string quartets, Opus 59, and to the *Waldstein* and *Appassionata* piano sonatas, Opera 53 and 57 respectively, in recognizing the changing audience for chamber music.

The set of six unaccompanied sonatas and partitas for violin by **J.S. Bach** are the most extraordinary works for that severely limited medium, suggesting combinations of melodic lines and contrapuntal complexities that cannot actually be sustained on the instrument. But by a clever manipulation of the violin's technique, the composer and player can fool the listener's ear into resolving what is basically a single line (with a few extra notes played by multiple-stopping) into a full contrapuntal texture. Bach copied out the six works (BWV 1001-1006) into one of his most beautiful manuscripts in the year 1720. The partita in D minor, BWV 1004, has always been one of the best known of the six, especially because of the virtuosic showpiece that is its final movement. The work is a suite of characteristic dance forms, arranged in the standard pattern of the Baroque suite. Bach's careful usage in identifying the dances with Italian titles, rather than their French equivalents, indicates his own clear



conception of the difference between French and Italian styles in dance music, though he himself never left his native Germany. The Allemanda, Corrente, Sarabanda, and Giga are all based on closely related melodic and harmonic ideas. Once Bach launches the monumental Ciaccona—a massive set of variations over a repeated bass line—it becomes clear that the harmonic pattern of this last movement provided the generating force for the entire work.

French composers of the nineteenth century had a special fondness for Spanish-tinged exotica, and they frequently employed the characteristic rhythms of the Habanera (frequently misspelled "Habañera"), a dance of Cuban origin (the name refers to Havana). Bizet may have started it all when he borrowed an actual Cuban song for the famous Habanera in *Carmen* (1875), but Chabrier, Debussy, and Ravel happily followed after, and **Saint-Saëns** is to be counted among their number with his Opus 83 *Havanaise* of 1887, in which a sultry and languid habanera rhythm serves as the basis for a virtuoso showpiece.

Darius Milhaud seems to have been especially fond of the title *Le Printemps:* he used it for his first chamber symphony of 1917 and for a suite of piano pieces composed between 1915 and 1920. But in 1914, before either of those, he had written a little four-page piece of gentle 5/8 lyricism for violin and piano. He was working in those years with the dramatist Paul Claudel on a theatrical piece called *Protée,* for which he needed a "pianissimo nocturne" to accompany a "nocturnal bacchanale," and, unlikely as it may seem, he turned to this sweet little piece and arranged it for string quartet and oboe. Later on, in 1926, Joseph Szigeti recorded the original version, making it one of Milhaud's first works to be put on disc.

Ravel wrote his *Tzigane* in 1924 for the Hungarian-born violinist Jelly d'Arányi, who was a grand-niece of Joseph Joachim and one of the leading violinists of her day (Bartók had already composed his two sonatas for violin and piano for her a few years earlier). No doubt because of the soloist's background, Ravel decided to write a work *à la Hongroise* (*Tzigane,* after all, means "gypsy," and even now, despite the musicological scholarship of Bartók, we often tend to link gypsies and Hungary musically). The original version was a recital piece for violin with piano, filled with all the virtuosic devices of the nineteenth century raised to yet a higher pitch of difficulty. The dedicatee was presented with the score only days before the first performance, but the work became so popular, and its orchestral possibilities were so manifest, that Ravel undertook to provide a version for orchestra a few years later, thus producing his only composition for violin and orchestra.

—Steven Ledbetter

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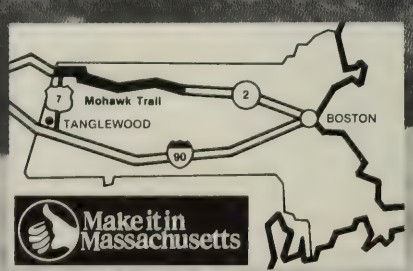
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Weekend Prelude

Friday, 24 July at 7

PHYLLIS CURTIN, soprano
GILBERT KALISH, piano
EMANUEL BOROK, violin
MARTHA BABCOCK, cello

PROKOFIEV — *Four Poems of Anna Akmatova,* Opus 27
- Sunlight Streaming in the Chamber
- Thoughts of the Sunlight
- Greeting!
- There is Nothing Comparable With Love

Ms. CURTIN and Mr. KALISH

RACHMANINOFF
- O Stay, My Love (Opus 4, No. 1)
- In the Silent Night (Opus 4, No. 3)
- The Harvest of Sorrow (Opus 4, No. 5)
- Before My Window (Opus 26, No. 10)
- Sorrow in Springtime (Opus 21, No. 12)

Ms. CURTIN and Mr. KALISH

SHOSTAKOVICH — *Seven Romances on Words of Aleksander Blok,* Opus 127
- Song of Ophelia
- Gamayun, Bird of Prophecy
- We Were Together
- The City Sleeps
- The Storm
- Secret Signs
- The Music

Ms. CURTIN, Mssrs. KALISH and BOROK, and Ms. BABCOCK

Baldwin piano

NOTES

During the years of the First World War, **Sergei Prokofiev** (1891-1953), then about twenty-five, was living in Russia, to which he had returned following the Paris premiere of his *Scythian Suite,* a work that had marked the beginning of his international reputation. As the only son of a widow he was exempted from military service and devoted his time to urgent, high-speed composition, turning out works of every kind. The years of 1915 to 1917 saw the completion of the D major violin concerto, the *Classical* Symphony, many piano works, including *Visions fugitives* and the Third and Fourth sonatas, and his first opera, *The Gambler,* based on Dostoyevsky's story. He also composed a set of five songs, Opus 27, to poems of Anna Akmatova, of which four are included here. For a composer with a growing reputation as an avant-gardist, these songs come as a surprise, though they are, in fact, an expression of the strong lyric side of Prokofiev's musical personality (a side that became dominant during the last stage of his career).

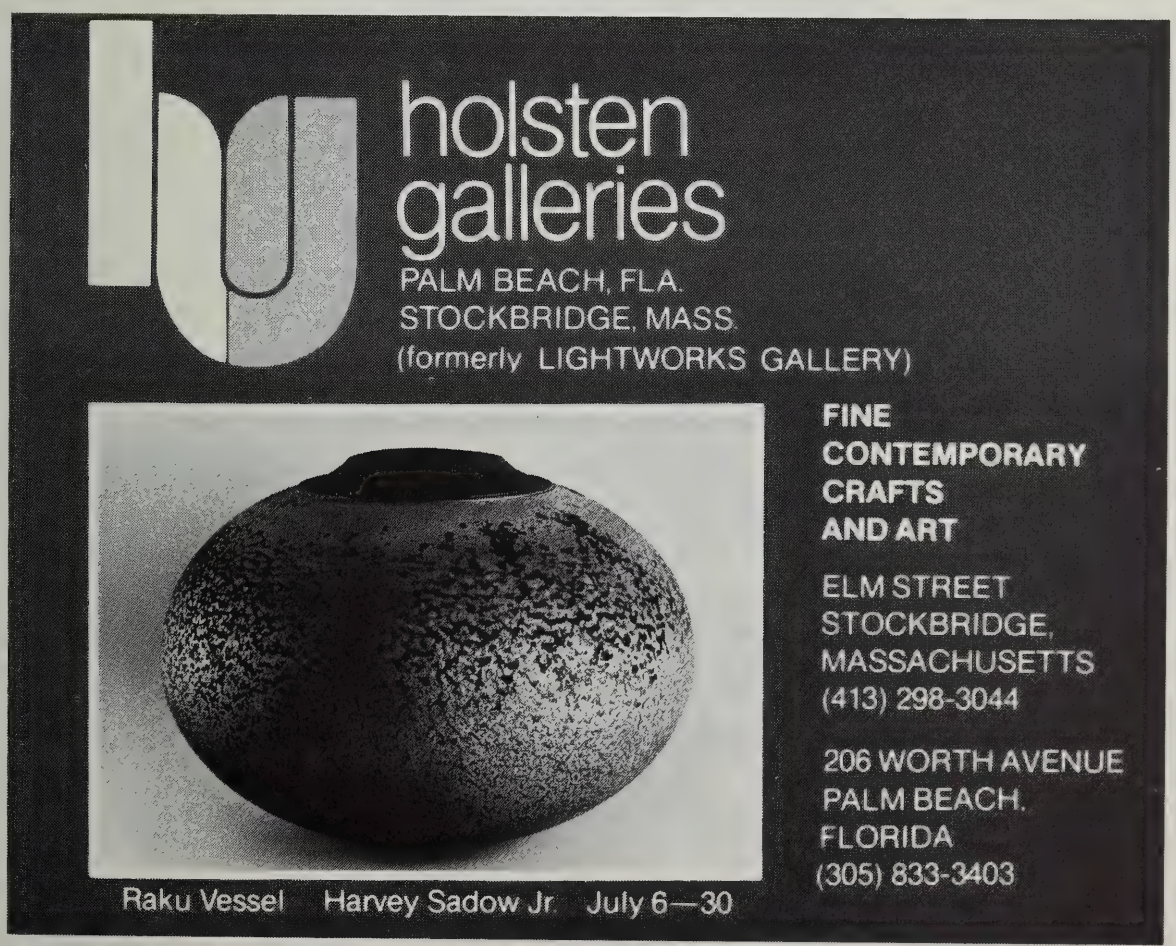
Sergei Rachmaninoff (1873-1943) composed over seventy songs during his lifetime, their creation spanning a quarter-century and ceasing only when he left Russia for good. The first three songs of the Opus 4 set, the composer's first song publication, were acquired by the publisher Gutheil after Rachmaninoff's brilliant showing in his graduation piece from the Moscow Conservatory in the spring of 1892. His composition was a one-act opera, *Aleko,* which was awarded the highest possible prize, and the publisher wasted no time in signing a contract with this promising young composer and brought out in short order some cello pieces (as Opus 2), the vocal score of *Aleko,* and the Opus 4 songs, of which the first three had already been composed, and to which the last three were added the following year. Already in the first song Rachmaninoff's characteristic feature of constructing a melody around a pivot tone is readily apparent. The songs of Opus 21 and Opus 26 come from a decade and more later, during a period of renewed confidence brought on by the overwhelming success of the Second Piano Concerto (which finally allowed Rachmaninoff to forget the disastrous failure of his First Symphony's premiere in 1897, a failure so great that it had kept him from composing for almost three years). The Opus 21 set was composed in 1902, during a period of deepening attachment to his cousin, Natalya Satina, whom he was soon to marry. He finished the set while on his honeymoon in Lucerne. Opus 26 was composed four years later, in the summer of 1906. Oddly enough, almost all the songs in the Opus 21 set deal with experiences of desolation and loneliness, the last mood one would expect from a composer at the time of his wedding. But, as Rachmaninoff himself remarked some years later to a friend whom he had asked to help him select song texts, "The lighter shades don't come easily to me."

The composition in 1967 of seven songs to texts of Aleksander Blok, published as Opus 127, marked the beginning of the last period of the career of **Dmitri Shostakovich** (1906-1975). The work was planned to commemorate the fiftieth anniversary of the Bolshevik Revolution, and

the choice of the poet was made largely, perhaps, because he had written a major work, *The Twelve,* in praise of that revolution. But far from being merely a poet of the revolution, Blok was also regarded as Russia's leading Symbolist poet, one who loved music and wrote about it, who created his poetry with a musical interest in its sonority. Shostakovich chose to set seven of Blok's poems for soprano accompanied by piano trio, but only the last song is performed by all of the participants. In each of the first three songs a different solo instrument provides the accompaniment to the voice. In the next three, the instruments combine as duos in every possible permutation. Finally they all join with the soprano in the performance of *The Music.* The elegiac character of these songs, occasionally counterbalanced by a somewhat strident tone, is entirely characteristic of the composer's late work.

—Steven Ledbetter

Song texts begin on the following page.



Four Poems of Anna Akmatova

Sunlight Streaming in the Chamber

Sunlight streaming in the chamber, love:
Joyous golden day is born.
I awaken and remember, love:
Darling, 'tis thy birthday morn.

Distant snow sparkling so gleamingly
Decks the landscape east and west,
That is why I slept undreamingly,
Like a penitent at rest.

Thoughts of the Sunlight

Thoughts of the sunlight fainter and dimmer,
And parched by the grass.
Breezes, fresh breezes at dawn's early shimmer,
Flit by, repass.

Look at the willows against a clear heaven,
Cloudless and wide.
Better, far better not to be given
Thee for thy bride!

Thoughts of the daylight, dimmer and fainter.
Oh, darkness! Gloom!
Once again . . .
Morning, tell me if winter is come.

Greeting!

Greeting! Gentle footstep . . . hear it! . . .
Knowest thou my tread?
Writing ballads? I'll not bear it.
Here I come instead!

Art thou seeking still to grieve me?
Scorn my love once more?
Never say: "Begone and leave me!"
Hands and eyes implore.

Here with thee 'tis warm and cheerful.
Wilt thou drive me from thee still,
'Neath the bridge to wander fearful?
Waters there are dark and chill.

There is Nothing Comparable With Love

There is nothing comparable
With love, be it ne'er so still.
But your touch of passion is terrible:
My bosom and shoulders thrill.

How do you think that false timidity
Can a tempest like yours disguise?
Flames of passion, blazing avidity,
Unquenchable fire in your eyes.

—Anna Akmatova (English versions by R. Burness)

O Stay, My Love

O stay, my love, forsake me not!
The greatest grief of life is parting.
Yet I would glory in my sorrow,
If thou but take me to thy breast,
And speak of love.
I came to thee, still worn, and weary,
 spent with trouble.
Behold me, piteous mortal,
Tell me have I no cause thy love to claim?
The heavy clouds of present woe
Thy soft caress can quickly banish;
So hear my pleading voice, beloved:
Oh, stay with me, oh stay with me!
Forsake me not, forsake me not!

—D. Merezhkovsky (English version by Edward Agate)

In the Silent Night

Oh, how I still can hear,
when silent night doth hold me,
thy timid artless words,
and feel thy glance enfold me.

Thy tresses closely intertwined,
yet full obedient to my hand,
the empire of thy smile
now languish, now command.

And vaguely I recall
the troubled thoughts unspoken,
forgotten tender vows,
of falt'ring hearts the token;

Then rapture fills me,
my being all aflame,
I cry aloud to thee,
that night may hear thy name.

Then, with my soul one flame,
my being filled with rapture,
I loudly cry to thee,
that night may know thy name.

—Afanasy Fet (English version by Edward Agate)

The Harvest of Sorrow

Thou, my field, my beloved harvest field,
Who could hope to reap thee at one sickle sweep?
Who could bind thy riches in a single sheaf?
O my visions, o my cherish'd dreams,
Could one effort avail to drive ye forth?
Could your meaning in one brief word be told?
Cruel winds have swept over my harvest field,
Low upon the soil lies the ruin'd corn.
All the ripen'd grain is scatter'd far!
Scatter'd, too, my dear and cherish'd dreams of life!
Where they drifted, and fell again to earth,
Springs a crop of wild and unlovely weeds,
Springs the bitter growth of my sorrowing.
Ah!

—A.K. Tolstoy (English version by Rosa Newmarch)

Before My Window

Before my window stands a flow'ring cherry tree,
And blossoms dreamily in robes of bridal whiteness . . .
Its silv'ry branches bend their brightness
And rustling call to me . . .
The slight and trembling blooms I draw down from above
And, lost in rapture, breathe their perfumes fresh and healing,
Until their heady sweetness sets my senses reeling,
The cherry blossoms sing a wordless song of love . . .

— G. Galina (English version by Rosa Newmarch)

Sorrow in Springtime

How my heart aches, and yet I would live . . .
Now that spring with its fragrance is here!
Nay! I have not the strength to seek death
Once for all in the sleepless blue night.
Would that age could come swiftly to me,
Would my brown locks were silver'd with time,
Were I deaf to the laugh of the breeze,
To the nightingale's passionate voice,
As he pours out his heart in a song
Far away where the lilac trees bloom!
Would to Heav'n that the silence and dusk
Were not fill'd with such pain and despair!

— G. Galina (English version by Rosa Newmarch)



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Seven Romances on Words of Aleksander Blok

Song of Ophelia

When you left me,
my dear friend, you promised to love me!
You left for a distant land,
and swore to keep your promise! . . .
Beyond the happy land of Denmark,
the shores are in darkness . . .
The angry waves wash
over the rocks . . .
My warrior shall not return,
all dressed in silver . . .
The bow and the black feather will
restlessly lie in their grave . . .

Gamayun, Bird of Prophecy

The endless plains of the seas
are bathed in the purple hue of sunset.
The bird sings and warns us,
too feeble to lift its wings. . . .
It warns us of the wicked Tartars,
and of the bloody murders to come,
of fear and hunger and fire,
of attacks by evil forces . . .
Filled with the prophecies of horror,
the perfect face burns with love,
its lips covered in blood
repeat the dreadful prophecy! . . .

We Were Together

I remember, when we were together . . .
The night was filled with music of the violin . . .
You were mine then,
more beautiful with each moment,
and to the peaceful murmur of the stream,
your lips, hiding a woman's secret,
begged to be kissed,
the sound of the violin came into our hearts . . .

The City Sleeps

The city sleeps, covered in darkness,
the street lights barely flickering . . .
Beyond the river Neva, in the distance,
I see the coming of dawn.
I see my days filled with longing,
in the reflection of the light . . .

The Storm

The storm rages wildly
outside my window,
the clouds fly over, the rain teems down,
and the wind whines, and moans!
What a dreadful night!
On such a night I pity people
without a shelter,
but my pity rushes only
into a cold embrace! . . .
The poor must fight
the night and the rain . . .
O how the wind blows
wildly outside my window! . . .

Secret Signs

The secret signs appear on
the impenetrable wall.
Golden and crimson poppies
blossom in my dreams.
I drown in the caverns of night,
and forget the magic of my dreams.
My fanciful thoughts
are reflected in the bright heavens.
These short moments will disappear,
and the beautiful maiden's eyes
will close, like the pages of a book.
The canopy of stars is now low,
the darkest dreams lie heavy in the heart.
My end is near, fate has ordained it,
with war and fire that lie before me . . .

The Music

When the night brings peace,
and the city is bathed in darkness,
how heavenly is the music,
what wonderful sounds can be heard!
Forget the stormy hours of life,
when you can see such roses bloom!
Forget the sorrows of mankind,
when you see the crimson sunset.
O Sovereign of the Universe,
accept through pain, through blood,
this cup, filled to the brim
with the desires of your slave.

New England Telephone salutes the Boston Symphony Orchestra on the occasion of its centennial season.

Bell System American Orchestras on Tour



The Boston Symphony Orchestra's 1981 national tour was supported, in part, by the Bell System Orchestras on Tour Program, which funds national tours by major American orchestras.

1981 Tanglewood

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Sir Colin Davis, Principal Guest Conductor
Joseph Silverstein, Assistant Conductor

Friday, 24 July at 9

EUGENE ORMANDY conducting

BEETHOVEN — *Coriolan* Overture, Opus 62

BEETHOVEN — Piano Concerto No. 3 in C minor, Opus 37
Allegro con brio
Largo
Rondo: Allegro

RUDOLF SERKIN

INTERMISSION

MUSSORGSKY/RAVEL — *Pictures at an Exhibition*
(American premiere given by the Boston Symphony Orchestra on 7 November 1924)
Promenade
Gnomus
Promenade
Il vecchio castello
Promenade—Tuileries
Bydlo
Promenade—Ballet of Chicks in their Shells
Samuel Goldenberg and Schmuyle
The Market at Limoges
Catacombae. Sepulcrum Romanum
Con mortuis in lingua mortua
The Hut on Chicken Legs (Baba-Yaga)
The Great Gate of Kiev

The audience is politely requested to withhold applause until the end of each work.
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NOTES

Ludwig van Beethoven
Coriolan Overture, Opus 62
Piano Concerto No. 3 in C minor, Opus 37

Ludwig van Beethoven was born in Bonn, Germany, probably on 16 December 1770 (his baptismal certificate is dated the 17th) and died in Vienna on 26 March 1827. He composed the Coriolan *Overture early in 1807, and the work was first performed in two different concerts in March of that year. The overture is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.*

Sketches for Beethoven's Piano Concerto No. 3 appear as early as 1796 or 1797, although the principal work of composition came in the summer of 1800. It may have been revised at the end of 1802 for the first performance, which took place in Vienna on 5 April 1803 with the composer as soloist. Some time after completing the concerto—but before 1809—Beethoven wrote a cadenza, possibly for Archduke Rudolph; Rudolf Serkin will play that cadenza at this concert. The concerto is scored for solo piano and an orchestra of flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, and strings.

Beethoven knew and admired the works of Shakespeare in the prose translation of Eschenburg. The composer's **Coriolan** Overture was not inspired by the Bard's *Coriolanus,* however, but rather by a much less elevated source, a play by Matthäus von Collin which had enjoyed a brief vogue in Vienna during the years from 1802 to 1805 as a vehicle for the actor Lange. Originally the play was performed with second-hand music, adapted by Abbé Stadler from Mozart's *Idomeneo.* Beethoven apparently admired the somewhat hackneyed poetic tragedy for the ideals of classical virtue embodied therein (and the author was, in any case, a friend of his, and an influential one at that, since he served as Court Secretary). Following two performances of the overture in March of 1807, almost immediately after its completion, the Imperial Theater (the Burgtheater) in Vienna mounted a single performance of the play, preceded by Beethoven's overture, on 24 April, probably at the suggestion of Beethoven's friend Prince Lobkowitz, who was a director of the theater. The combination of music with drama seems to have been no improvement over the music alone; the play has apparently never been performed since. Beethoven's overture, on the other hand, recognized from the first as "full of fire and power," is one of his most admired short orchestral works, a probing essay in musical drama. The tension of Beethoven's favorite dramatic key, C minor, is heightened by orchestral chords punctuating the weakest beat of the measure at the phrase endings of the Allegro theme. Formally the design is striking in that the second thematic group, representing Coriolanus's mother Volumnia, is the only part of the exposition that is recapitulated. Finally the opening theme returns in the home key, but it is transformed rhythmically into a short series of lamenting fragments, and the whole overture ends with a wonderfully dramatic use of silence.

One morning during the summer of 1799 Beethoven was walking through the Augarten* with Johann Baptist Cramer, one of the most brilliant pianists of his day and one of the few whom Beethoven found worthy of praise. Cramer was on a continental tour from his home town of London and had stopped in Vienna to look up Haydn, whose favorite he had been during Haydn's London visits a few years earlier. At this time he made the acquaintance of Beethoven. As the two men were strolling through the Augarten early one Thursday morning, they heard a performance of Mozart's C minor piano concerto, K.491. Beethoven suddenly stopped and drew Cramer's attention to a simple but beautiful theme introduced near the end of the concerto and exclaimed, "Cramer, Cramer! We shall never be able to do anything like that!" Opinions may (and do) differ as to exactly what passage affected Beethoven so strongly, but there is in any case no doubt that Mozart's C minor concerto was one of his favorite works, and echoes of that enthusiasm are clearly to be found in his own **Piano Concerto No. 3 in C minor,** which was, apparently, already in the works—at least in some preliminary way—at the time of the reported incident.

It is misleading to think of the concerto as "Opus 37," a number applied when the work was published four years after composition; it should really be linked with the other compositions of 1799-1800: the six Opus 18 string quartets, the Septet, Opus 20, and the First Symphony, Opus 21. Still, even though it is an early work, the Third Piano Concerto shows a significant advance over its predecessors.

For some reason Beethoven withheld performance of the concerto for three years. When the performance finally took place, it was part of a lengthy concert that the composer himself produced to introduce several of his newest works (this concerto, the Second Symphony, and the oratorio *Christ on the Mount of Olives*); he also inserted the First Symphony, already becoming a favorite in Vienna, to attract the audience. The performance was to take place on 5 April 1803 in the Theater-an-der-Wien, where Beethoven himself lodged gratis while working on his opera *Fidelio,* which was ultimately produced there. The last rehearsal for the concert, on the day of the performance, was a marathon affair running without pause from 8 a.m. until 2:30 p.m., when everyone broke for

In the Leopoldstadt suburb of Vienna, on an island located between the Danube proper and a semicircular man-made arm called the Danube Canal, there is a stretch of open meadowland that was once part of the Imperial hunting preserve. Emperor Joseph II opened it to the public as a garden in 1775, and for nearly half a century the "meadow garden" ("Augarten"* in German) featured, in addition to the usual alfresco pleasures, a rich musical life centered in a concert-hall-with-restaurant built there by the early 1780s. The concerts were held outdoors on summer days, usually on Thursday mornings at the extraordinary hour of half-past seven. Mozart played there in at least one series of concerts, and Beethoven introduced his *Kreutzer* Sonata there; moreover his first five symphonies and first three piano concertos were all regularly featured at the Augarten concerts. (Although the Augarten ceased to function as an important concert location by 1830, there remains even today at least one musical connection: the Vienna Choirboys are housed on the grounds, where they can presumably soak up lingering resonances of Mozart and Beethoven.)

lunch provided by Prince Lichnowsky, after which the oratorio was given still another run-through. It is a wonder that any of the performers could manage the performance, which began at 6 p.m. and proved to be so long that some of the shorter pieces planned for the program were dropped. Still, audiences were accustomed to sitting through three or four hours of musical performances in those days, though even if they were accustomed to such long performances they can scarcely have been expected to hear three large new compositions in a completely fresh and receptive frame of mind. The fact that Beethoven made up the program entirely of his own works—and then charged elevated prices for tickets—clearly indicates that he expected the power of his name to work at the box office, and so it seems to have befallen, since he cleared 1800 florins on the event.

Critical response to the concerto at its first performance ranged from lukewarm to cold; in fact, the only thing that really pleased the audience,

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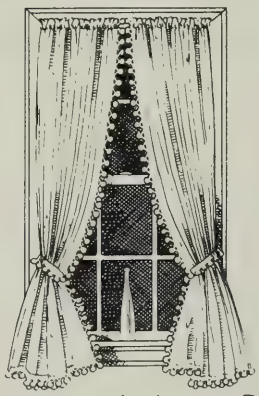
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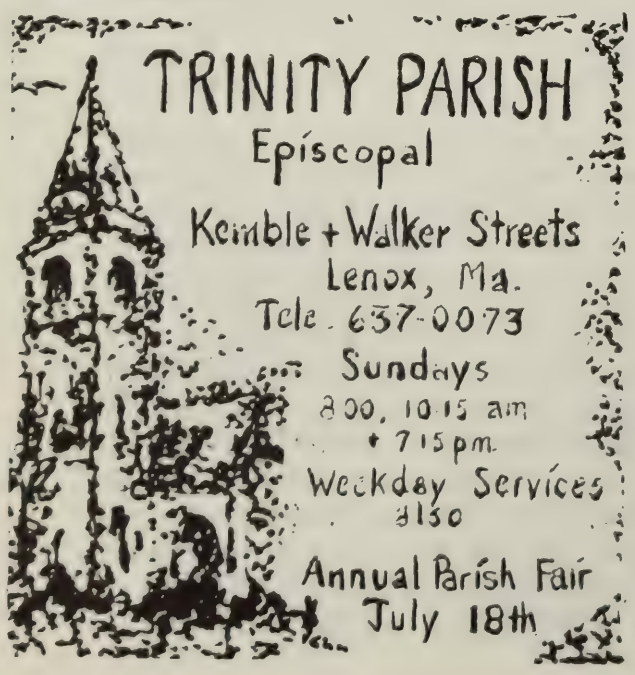
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it seems, was the familiar First Symphony; even the delightful Second, receiving its first performance, put off the critic of the *Zeitung für die Elegante Welt* with what he perceived as too much "striving for the new and surprising." And in the concerto Beethoven's playing was apparently not up to his best standards. Perhaps he was tired from the strenuous day's rehearsal. Still, the concerto quickly established itself in the public favor. When Ries played the second performance the prestigious *Allgemeine Musikalische Zeitschrift* declared it to be "indisputably one of Beethoven's most beautiful compositions."

Although Beethoven knew and admired the Mozart concertos, he had not yet learned one important trick of Mozart's: that of withholding some tune for the soloist. Invariably Mozart left something out of the orchestral exposition so that it could first be presented by the piano in the solo exposition, thereby helping to characterize the pianist as an individual personality against the orchestra. But in the C minor concerto, Beethoven lays out all of the thematic material at once in the longest and fullest orchestral statement that he ever wrote for a concerto. The main theme is typically Beethovenian in its pregnant simplicity, outlining a triad of C minor in the first measure, marching down the scale in the second, and closing off the first phrase with a rhythmic "knocking" motive that was surely invented with the timpani in mind (although Beethoven does not explicitly reveal that fact yet). Much of the "action" of the first movement involves the gradually increasing predominance of the "knocking" motive until it appears in one of the most strikingly poetic passages Beethoven had yet conceived—but that's anticipating.

As the orchestral statement proceeds, Beethoven modulates rather early to the secondary key of E flat (something else Mozart wouldn't have done—he would leave it to the soloist to engineer the appearance of the new key) and introduces the secondary theme. But then, as if suddenly recognizing his *faux pas,* he returns to the tonic major, C, and passes on to the closing thoughts, once again in C minor. The orchestra's definite close on the tonic threatens stasis, but the soloist enters with forthright scales that run directly into the principal theme, whereupon the real forward momentum begins.

The piano exposition restates all the major ideas that the orchestra has already presented but makes the modulation to the new key definitive with an extended closing idea based on the rhythm of the "knocking" motive, which begins to grow in prominence. It completely dominates the development section, which intertwines other thematic ideas over the recurring staccato commentary of that rhythm. The recapitulation does not emphasize the knocking beyond what had already occurred in the soloist's exposition, but Beethoven is preparing to spring one of his most wonderful ideas, the success of which requires him to build on the other themes for the moment. Even in the cadenza, which Beethoven composed some years after the rest of the concerto, he retains his long-range plan by basing it on all the important thematic ideas *except* the knocking rhythm. The reason appears as the cadenza ends: Beethoven (following an idea drawn from Mozart's C minor concerto) allows the piano to play through to the end of the movement, rather than simply stopping with the chord that marks the re-entry of the orchestra, as happens in most

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Tuesday, 4 August, 8:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Orchestra
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Works by Tona Scherchen, Thomas Oboe Lee†, Francis Miroglio, Hoshihima Taira, and Girolamo Arrigo

Wednesday, 5 August, 8:30 p.m.: Theatre-Concert Hall
Berkshire Music Center Orchestra
Gunther Schuller, conductor
Works by Oliver Knussen, Ramon Zupko†, Yehudi Wyner, and Igor Markevitch

Thursday, 6 August, 8:30 p.m.: Theatre-Concert Hall
Emerson String Quartet
Works by Béla Bartók, Mario Davidovsky, and Claude Debussy

†The works by Walter Mays, Thomas Oboe Lee, and Ramon Zupko were commissioned by the Berkshire Music Center and the Fromm Music Foundation for the 1981 festival.

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classical concertos. But it is *what* the soloist plays that marks the great expressive advance in this score: wonderfully hushed arabesques against a pianissimo statement of the original knocking motive at last in the timpani, the instrument for which it was surely designed from the very start. Here for the first time in Beethoven's concerto output he produces one of those magical "after the cadenza" moments of otherworldly effect, moments for which listeners to his later concertos wait with eager anticipation.

The Largo seems to come from an entirely different expressive world, being in the unusually bright key of E major. It is a simple song-form in its outline but lavish in its ornamental detail. In his last two piano concertos, Beethoven links the slow movement and the final rondo directly. He has not quite done that here, though he invents a clever way of explaining the return from the distant E major to the home C minor: the last chord of the slow movement ends with the first violins playing a G-sharp as the top note of their chord, which also includes a B-natural; Beethoven reinterprets the G-sharp as A-flat (part of the scale of his home key) and invents a rondo theme that seems to grow right out of the closing chord of the slow movement. Nor does he forget that relationship once he is safely embarked on the rondo; one of the most charming surprises in the last movement is a solo passage in which the pianist takes over an A-flat from the orchestra and, while repeating it in an "oom-pah" pattern, reinterprets it again as a G-sharp to recall momentarily the key of the slow movement before the strings return with definite hints that it is high time to end such stunts and return to the main theme and the main key. But Beethoven has not yet run out of surprises; when we are ready for the coda to ring down the curtain, the pianist takes the lead in turning to the major for a brilliant ending with an unexpected 6/8 transformation of the material.

—Steven Ledbetter

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Modest Mussorgsky
Pictures at an Exhibition (orchestrated by Maurice Ravel)

Modest Mussorgsky was born at Karevo, district of Pskov, on 21 March 1839 and died in St. Petersburg on 28 March 1881. He composed Pictures at an Exhibition *as a set of piano pieces in June 1874. Maurice Ravel made his orchestral transcription in the summer of 1922 for Serge Koussevitzky, who two years later would begin his twenty-five-year tenure as music director of the Boston Symphony. Koussevitzky introduced the Ravel version at one of his own concerts in Paris on 22 October 1922 and led the first American performance with the Boston Symphony Orchestra early in his first season, on 7 November 1924. Ravel's orchestration calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, alto saxophone, four horns, three trumpets, three trombones, tuba, timpani, glockenspiel, bells, triangle, tam-tam, rattle, whip, cymbals, side drum, bass drum, xylophone, celesta, two harps, and strings.*

It was Ravel, the Frenchman, who told Koussevitzky, the Russian, about these fascinating pieces and fired his enthusiasm. The *Pictures* were quite unknown then, and Mussorgsky's publisher, Bessel, had so little faith in them that they stipulated that Ravel's transcription be for Koussevitzky's personal use only since there was clearly nothing in it for them. The Mussorgsky/Ravel *Pictures* quickly became a Koussevitzky specialty, and his frequent and brilliant performances, especially his fantastic 1930 recording with the Boston Symphony, turned the work into an indispensable repertory item. What would particularly have pleased Ravel is that the popularity of "his" *Pictures at an Exhibition* led pianists to rediscover Mussorgsky's. In transcribing the *Pictures* Ravel had been anticipated by V.V. Tushmalov as early as 1891 and by Sir Henry J. Wood in 1920, and then there were, during the period Ravel's version was available only to Koussevitzky, Leonidas Leonardi ("whose idea of the art," remarked a contemporary critic, "is very remote"), Lucien Cailliet, and Leopold Stokowski—not to forget the electronic version by Tomita or the rock one of Emerson, Lake & Palmer.* Ravel's edition is the sole survivor, and for good reason: his is Mussorgsky's peer, and his transcription stands as the model of what we would ask in probity, technical brilliance, fantasy, imaginative insight, and concern for the name linked with his own.

The *Pictures* are "really" Victor Hartmann's. He was a close and important friend to Mussorgsky, and his death at only thirty-nine in the summer of 1873 was an occasion of profound and tearing grief for the composer. The critic Stasov organized a posthumous exhibition of Hartmann's drawings, paintings, and architectural sketches in St. Petersburg in the spring of 1874, and by 22 June, Mussorgsky, having worked at high intensity and speed, completed his tribute to his friend. He imagined himself "roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and at

*One of the more unnecessary transcriptions of *Pictures at an Exhibition*—or of anything else—is that by Vladimir Horowitz, who made a new version for piano!

times sadly, thinking of his departed friend." That roving music, which opens the suite, he calls **"Promenade,"** and his designation of it as being *"nel modo russico"* is a redundancy.

Gnomus: According to Stasov, "a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artists' Club . . . It is something in the style of the fabled Nutcracker, the nuts being inserted into the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

Il vecchio castello (The Old Castle): There was no item by that title in the exhibition, but it presumably refers to one of several architectural watercolors done on a trip of Hartmann's to Italy. Stasov tells us that the piece represents a medieval castle with a troubadour standing before it. Ravel decided basically to make his orchestra the size of the one Rimsky-Korsakov used in his edition of *Boris Godunov,* the most famous of earlier orchestrations of Mussorgsky, but not, alas, as honorable as Ravel's. He went beyond those bounds in adding percussion and, most remarkably, in his inspired use of the alto saxophone here. In this movement, Ravel makes one of his rare compositional changes, adding an extra measure of accompaniment between the first two phrases of the melody.

Tuileries: The park in Paris, swarming with children and their nurses. Mussorgsky reaches this picture by way of a Promenade.

Bydlo: The word is Polish for cattle. Mussorgsky explained to Stasov that the picture represents an ox-drawn wagon with enormous wheels, but adding that "the wagon is not inscribed on the music; that is purely between us."

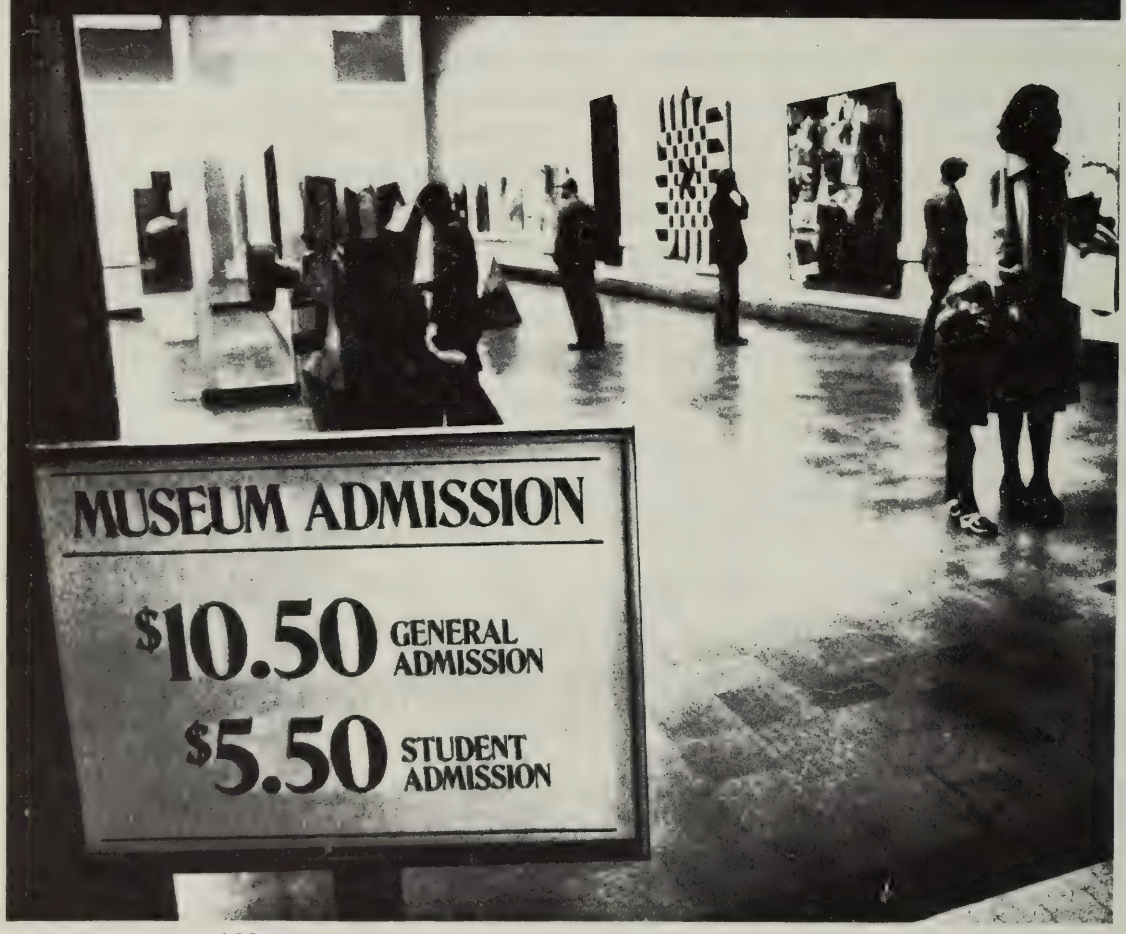
Ballet of Chicks in their Shells: A costume design for a ballet, *Trilby,* with choreography by Petipa and music by Gerber, and given in St. Petersburg in 1871 (no connection with George du Maurier's famous novel, which was not published until 1893). A scene with child dancers was *de rigueur* in a Petipa spectacular. Here we have canaries "enclosed in eggs as in suits of armor, with canary heads put on like helmets." The ballet is preceded by a short Promenade.

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Samuel Goldenberg and Schmuyle: Mussorgsky owned two drawings by Hartmann entitled *A rich Jew wearing a fur hat* and *A poor Jew: Sandomierz.* Hartmann had spent a month of 1868 at Sandomierz in Poland. Mussorgsky's manuscript has no title, and Stasov provided one, *Two Polish Jews, one rich, one poor,* and he seems later to have added the names of Goldenberg and Schmuyle. Another small alteration here: Mussorgsky ends with a long note, but Ravel has his Goldenberg dismiss the whining Schmuyle more abruptly.

The Market at Limoges: Mussorgsky jots some imagined conversation in the margin of the manuscript: "Great news! M. de Puissangeout has just recovered his cow . . . Mme. de Remboursac has just acquired a beautiful new set of teeth, while M. de Pantaleon's nose, which is in his way, is as much as ever the color of a peony." With a great rush of wind, Mussorgsky plunges us directly into the

Catacombae. Sepulcrum Romanum: The picture shows the interior of catacombs in Paris with Hartmann, a friend, and a guide with a lamp. Mussorgsky adds this marginal note: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them—the skulls are illuminated gently from within."

Con mortuis in lingua mortua (Among the dead in the language of the dead): A ghostly transformation of the Promenade, to be played *con lamento.*

The Hut on Chicken Legs: A clock in fourteenth-century style, in the shape of a hut with cock's heads and on chicken legs, done in metal. Mussorgsky associated this with the witch Baba-Yaga, who flew about in a mortar in chase of her victims.

The Great Gate of Kiev: A design for a series of stone gates that were to have replaced the wooden city gates, "to commemorate the event of 4 April 1886." The "event" was the escape of Tsar Alexander II from assassination. The gates were never built, and Mussorgsky's majestic vision seems quite removed from Hartmann's plan for a structure decorated with tinted brick, with the Imperial eagle on top, and, to one side, a three-story belfry with a cupola in the shape of a Slavic helmet.

—Michael Steinberg

Michael Steinberg, now Artistic Adviser of the San Francisco Symphony, was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.



Henryk Szeryng

Henryk Szeryng, one of the world's greatest violin virtuosos, is also a distinguished educator, diplomat, and humanitarian. Mr. Szeryng appears annually with the leading orchestras and in recital in the major music centers of four continents. His 1981-82 coast-to-coast tour of North America includes performances with the orchestras of Philadelphia, St. Louis, Pittsburgh, New York, Minnesota, San Francisco, and Seattle, and festival appearances this spring and summer, in addition to Tanglewood, include Vienna, Monte Carlo, Montreux, Dubrovnik, and Osaka. Mr. Szeryng's repertoire embraces the entire violin literature from Vivaldi to the present; numerous contemporary works have been dedicated to him by composers such as Carlos Chavez, Benjamin Lees, Jean Martinon, Camargo Guarnieri, Xavier Montsalvatge, Manuel Ponce, Roman Haubenstock-Ramati, and other Mexican composers. In recognition of his world-wide promotion of Mexican music and culture, Henryk Szeryng was officially appointed Mexico's musical and goodwill ambassador, traveling on a diplomatic passport. In August 1979, the Mexican government bestowed upon him the country's highest distinction, the Gran Premio Nacional. A special music advisor of the Mexican permanent delegation to UNESCO, Mr. Szeryng has also received multiple decorations from Austria, Belgium, Finland, Great Britain, Italy, Mexico, Poland, Rumania, Spain, and Yugoslavia. One of the most recorded violinists, he has been recipient of the Grand Prix du Disque, the Grammy, the Edison Prize, and the Vienna Flotenuhr.

Born in Poland in 1918 near the birthplace of Chopin, Mr. Szeryng took his first lessons from his mother and later, on Bronislaw Huberman's recommendation, went to study with Carl Flesch in Berlin. In Paris, guided by Jacques Thibaud and Gabriel Bouillon, he graduated with first prize from the Conservatoire National in 1937. His command of seven languages secured him a position as translator and liaison officer with the Polish government-in-exile during World War II, and in this capacity he accompanied the Polish Premier to Mexico in 1942 to find a new home for 4,000 Polish refugees. In 1946, Mr. Szeryng became a Mexican citizen and took up a professorship at the Music Faculty of the National University; he still conducts master classes for advanced young artists in Mexico and at the Geneva Conservatory. Mr. Szeryng first performed with the Boston Symphony Orchestra in February 1959 under the direction of Charles Munch, and he has returned on several occasions since, most recently in January 1974.

Charles Reiner

Born in Budapest and the son of an opera singer, pianist Charles Reiner finished his studies as a Geneva prizewinner in 1948. Also a winner of the United Nations Prize, Mr. Reiner toured extensively in Europe, including London and Paris, and eventually immigrated to Canada, where he still lives. He met Mr. Szeryng in 1954 and has been his constant companion and pianist ever since, sharing his responsibilities between concert performances and teaching as full professor on the faculty of music at McGill University in Montreal.



Phyllis Curtin

Born in Clarksburg, West Virginia, soprano Phyllis Curtin studied the violin for seventeen years until she went to Wellesley College, where she began her vocal training. After graduating from Wellesley with honors in political science, she continued her musical training at the New England Conservatory of Music, soon launching an active career in opera and oratorio and quickly becoming associated with adventurousness and accomplishment in new music—she recalls singing "more first and often last performances of new music than anyone I ever heard of."

Ms. Curtin made her professional operatic debut in 1954 with the New York City Opera and won worldwide recognition in the title role of *Salome.* Since then, she has starred at the Metropolitan, La Scala, the Vienna State Opera, and many other opera houses, and she has appeared in recital and with orchestra throughout the world. Among her world premieres in operatic roles written especially for her were Carlisle Floyd's *Susannah* and *Wuthering Heights,* and Darius Milhaud's *La Mère coupable,* with which Ms. Curtin became the first singer in history to sing all three operas of the Figaro trilogy. A recent premiere with orchestra was Alberto Ginastera's *Milena,* based on Kafka's love letters and recorded with the Denver Philharmonic. She has also sung the American premieres of such notable works as Benjamin Britten's *War Requiem* with the Boston Symphony and Dmitri Shostakovich's Fourteenth Symphony with the Philadelphia Orchestra.

During the past several years, Ms. Curtin's repertory has included Strauss's *Four Last Songs,* Wagner's *Wesendonck Lieder,* Mahler's *Songs of a Wayfarer,* and staged performances of Poulenc's one-woman opera *La Voix humaine* with Sarah Caldwell conducting the San Francisco Symphony. At Tanglewood in recent seasons she has sung Tove in Schoenberg's *Gurrelieder* with Seiji Ozawa and the Boston Symphony as well as recital

programs including Schumann's *Frauenliebe und -leben* and Fauré's *Chanson d'Ève*. In March 1979 she sang the first United States performance of Hindemith's *Das Marienleben* in its orchestral version with the Yale Philharmonic Orchestra in Carnegie Hall.

For the past seven years, in addition to her performing career, Ms. Curtin has been head of the voice department at the Yale School of Music; she also spends summers as artist-in-residence at Tanglewood's Berkshire Music Center. Her daughter Claudia is a student at Wellesley College, and her husband is writer-photographer Eugene Cook, who directs the Concert Office at the Yale School of Music and also teaches there. This past May, Ms. Curtin was awarded an honorary doctorate by the New England Conservatory of Music.



Gilbert Kalish

Born in 1935, Gilbert Kalish did his undergraduate work at Columbia College and studied piano with Leonard Shure, Isabella Vengerova, and Julius Hereford. He appears regularly with the Boston Symphony Chamber Players, with whom he has toured Europe and the United States, and he has been heard as soloist with the Boston Symphony Orchestra and the Buffalo Philharmonic. Noted for his performances of twentieth-century repertory, Mr. Kalish has long been the pianist of the Contemporary Chamber Ensemble, and he has played concertos of Berg, Carter, Messiaen, and Stravinsky. He has performed as soloist in the United States, Europe, Australia, and New Zealand, and he may be heard on recordings for Columbia, CRI, Desto, Folkways, and Nonesuch; his recordings for the latter company include several volumes of Haydn piano sonatas and Charles Ives's *Concord* Sonata. Mr. Kalish is an artist-in-residence at the State University of New York at Stony Brook and Head of Keyboard Activities at Tanglewood's Berkshire Music Center.



Emanuel Borok

Emanuel Borok was born in Russia in 1944 and received his early musical training at the Darzinya Music School in Riga, Latvia, where he studied with Vladimir Sturestep. Mr. Borok joined the Bolshoi Theatre orchestra in 1969 and, two years later, became assistant concertmaster of the Moscow Philharmonic. In 1973 he immigrated to Israel, where he accepted the position of concertmaster with the Israel Chamber Orchestra, appearing as soloist with that orchestra throughout Israel. In 1974 he came to the United States and was chosen assistant concertmaster of the Boston Symphony and concertmaster of the Pops. He has since appeared as soloist with the Boston Pops throughout the United States; in January of 1980 he performed as soloist with the Pops in its first concert appearance with the newly appointed Pops conductor, John Williams. Mr. Borok records for the Advent Company and was included in the 1980 edition of "Who's Who in America."



Martha Babcock

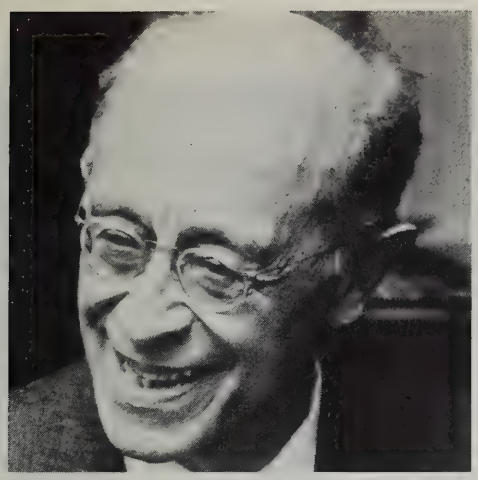
Before joining the Boston Symphony in September of 1973, cellist Martha Babcock was a member of the Montreal Symphony. Born in Freeport, Illinois, Ms. Babcock holds a B.A. from Radcliffe College and studied at Boston University's School for the Arts. Her teachers have included Aldo Parisot and George Neikrug, and she is a member of the Fine Arts Trio of New England.



Eugene Ormandy

At the end of the 1979-80 season, Eugene Ormandy became the Philadelphia Orchestra's conductor laureate, following forty-four years as the Philadelphians' music director, a record unequaled by any living conductor of any other major orchestra. Born in Budapest in 1899, Mr. Ormandy entered the Budapest Royal Academy of Music as a child prodigy violinist at five, received his professor's diploma at seventeen, taught at the State Conservatory between concert tours, and came to the United States in 1921 as a solo violinist. Having become an American citizen in 1927 and following engagements as violinist and conductor in New York, he directed his first concerts with the New York Philharmonic in 1930 and also conducted the Philadelphia Orchestra for three summer performances at Robin Hood Dell in Philadelphia's Fairmount Park. His first performance in that city's Academy of Music took place in October of 1931, when he was called upon to substitute for ailing guest conductor Arturo Toscanini.

Music director of the Minneapolis Symphony Orchestra between 1931 and 1936, Mr. Ormandy was appointed music director and conductor of the Philadelphia Orchestra in 1936. His tours with that orchestra have taken him throughout the United States, to western and eastern Europe, Latin America, Japan, and mainland China, and as a guest conductor he has led every major European orchestra. Many of his nearly four hundred recordings with the Philadelphia Orchestra are currently available, and he is a recipient of the United States government's highest civilian award, the Presidential Medal of Freedom, presented to him by former President Richard Nixon in January of 1970. Mr. Ormandy is a Commander of the French Legion of Honor, a Knight of the Order of Dannebrog, First Class, a Knight of the Order of the White Rose of Finland, a holder of the medals of the Mahler and Bruckner societies, and recipient of honorary doctoral degrees from numerous major universities and schools of music. Since his first Boston Symphony appearance in March 1957, Mr. Ormandy has conducted the BSO in more than twenty concerts at Tanglewood, and, prior to this weekend, he led the orchestra most recently in Symphony Hall concerts last fall.



Rudolf Serkin

Internationally recognized as one of the world's greatest pianists and musicians, Rudolf Serkin is also known as a man who selflessly devotes much of his time and energy to others. Mr. Serkin participates at the Marlboro Festival and School of Music where he is president and artistic director; he has served on the Carnegie Commission on Educational Television; he has been awarded honorary degrees from numerous universities and colleges, as well as from the Curtis Institute in Philadelphia, where he taught from 1939 until 1975 and was director from 1968 until 1975; he has been the recipient of many honors, including the Presidential Medal of Freedom in 1963; and he is a member of the American Academy of Arts and Sciences, as well as a past member of the National Council on the Arts.

Born in Eger, Bohemia (now Czechoslovakia) and educated in Vienna, where Arnold Schoenberg was among his composition teachers, Rudolf Serkin made his debut at age twelve with the Vienna Symphony; he began concertizing at seventeen with a Berlin debut under Adolf Busch. He made his first United States appearance with the Busch Quartet at the Library of Congress in 1933, and his formal debut in this country came in 1936 with Toscanini and the New York Philharmonic. Since then, he has toured both the United States and Europe, appearing in recital, with orchestra, and with chamber ensemble; he has also played in South America, Iceland, Israel, India, and the Far East, and he was a frequent participant in the Casals Festivals in the French Pyrenees and Puerto Rico. Mr. Serkin has performed with the Boston Symphony on more than a dozen occasions since his first appearance in 1938 under Koussevitzky. He played all five Beethoven concertos and the *Choral Fantasy* during the BSO's Beethoven Festival of April 1970, and he performed Beethoven's Third and Fifth piano concertos with the BSO this past season. His digital recording with Seiji Ozawa and the BSO of Beethoven's Piano Concerto No. 5, the *Emperor,* has recently been issued by Telarc.





BSO NEWS NOTES

Centennial News

On 22 October 1981 the Boston Symphony Orchestra celebrates its one hundredth birthday, and two very special events will mark the occasion that week. Sunday, 18 October is the date for a gala concert and dinner dance: Seiji Ozawa will lead the orchestra in an unprecedented program featuring world-renowned guest artists Itzhak Perlman, Leontyne Price, Mstislav Rostropovich, Rudolf Serkin, and Isaac Stern, all of whom will be guests of honor at the dinner dance to follow at the Park Plaza Hotel in Boston. And on 22 October, the actual birthday, Seiji Ozawa will lead the Boston Symphony in a free outdoor performance of Beethoven's Ninth Symphony on the Boston Common, with soloists Faye Robinson, Katherine Ciesinski, Dennis Bailey, and John Cheek, as well as John Oliver's Tanglewood Festival Chorus.

The following week, Mr. Ozawa and the orchestra begin a three-week, eleven-concert international tour taking them to Osaka, Nagoya, and Tokyo in Japan, then to Paris, Frankfurt, Berlin, Vienna, and London. This continues the orchestra's centennial tour activities which began in March with a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years.

The orchestra's 1980-81 hundredth-anniversary season has been marked by other observances as well. Two of the twelve works commissioned by the Boston Symphony Orchestra for its centennial—Leonard Bernstein's Divertimento for Orchestra and Peter Maxwell Davies's Symphony No. 2—have already been performed, and John Corigliano's *Promenade* Overture written for the Boston Pops had its premiere in Symphony Hall this month. A poster to commemorate the orchestra's one hundredth birthday was specially commissioned from Robert Rauschenberg, one of America's most prominent artists; this strikingly colorful montage is available in two forms, a special limited edition of 300 signed and numbered lithographs available through the BSO Friends' Office, or as a printed poster available at the Glass House on the Tanglewood grounds. Also available at the Glass House is a special souvenir booklet, "The First Hundred Years," printed in conjunction with a centennial exhibit mounted in Symphony Hall last February and offering a wonderful assortment of photographs along with essays on various aspects of the Boston Symphony Orchestra's activities and history.

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Bell System American Orchestras on Tour



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1981 Tanglewood

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA Music Director

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Sir Colin Davis, Principal Guest Conductor
Joseph Silverstein, Assistant Conductor

Saturday, 25 July at 8:30

EUGENE ORMANDY conducting

ALL-RACHMANINOFF PROGRAM

Vocalise, Opus 34
JOSEPH SILVERSTEIN, violin

The Isle of the Dead, Symphonic poem, Opus 29

INTERMISSION

Symphony No. 2 in E minor, Opus 27
Largo—Allegro moderato
Allegro molto
Adagio
Allegro vivace

The audience is politely requested to withhold applause until the end of each work.
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NOTES

Sergei Rachmaninoff
Vocalise, Opus 34
The Isle of the Dead, Symphonic poem, Opus 29
Symphony No. 2 in E minor, Opus 27

Sergei Vassilievich Rachmaninoff was born in Oneg, district of Novgorod, Russia, on 1 April 1873 and died in Beverly Hills, California, on 28 March 1943. He composed the original version of the Vocalise as a song for voice and piano in 1912 and revised it in 1915. His own orchestration is for two flutes, two oboes and English horn, two clarinets, two bassoons, two horns, solo violin, and strings.

The Isle of the Dead (Ostrov myortvïkh) *was composed in Dresden in 1909 and performed under the composer's direction at a concert by the Moscow Philharmonic Society later that year. It is scored for three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, six horns, three trumpets, three trombones, tuba, timpani, cymbals, bass drum, harp, and strings.*

Rachmaninoff composed his Second Symphony between October 1906 and April 1907; he conducted the first performance in St. Petersburg on 26 January 1908. Rachmaninoff also conducted the first American performance, on 26 November 1909 with the Philadelphia Orchestra. The symphony is scored for three flutes (one doubling piccolo), three oboes, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, glockenspiel, bass drum, cymbals, and strings.

Rachmaninoff's next-to-last set of songs, fourteen of them published as Opus 34, contains one of his most famous, a wordless **Vocalise,** with an ecstatic flow of fresh melody from beginning to end. The piece has attracted the attention of many arrangers, and there are several different available orchestrations. The composer himself led in this activity, by adapting the song for solo violin and a modest orchestral ensemble, which has certainly done nothing to reduce the work's popularity.

For several years Rachmaninoff spent a large part of each year in Dresden, where he could be free of the many demands on him that took time away from composing when he was in Russia—demands both social and musical, as pianist and conductor. During his Dresden stays he completed the Second Symphony (1906-07), the first piano sonata (1907), the symphonic poem **Isle of the Dead** (1909), and part of an opera, *Monna Vanna.* The symphonic poem was inspired by a once very famous painting of the Swiss artist Arnold Böcklin (whose stock has fallen considerably in recent years). Rachmaninoff may have been introduced to the painting by a musical amateur, Nicholas von Struve, with whom he spent a great deal of his time in Dresden, and to whom he dedicated the score. The painting reveals a dark grotto of tall cypress trees nestled amid towering cliffs on a small island, from which living beings have disappeared. A boat, rowed by a dark oarsman (Charon?), approaches the entrance to the grotto, ferrying a solitary white-robed figure, the spirit of a deceased soul. The impressive somberness of the painting appealed to the dour Rachmaninoff at once, and he composed a powerful symphonic poem that captures—and surpasses—the mood of the painting. A slow, irregular, rocking 5/8

rhythm sets up the motion of the oarsman's boat on the dark, tranquil sea. A theme derived from Rachmaninoff's favorite melody, the *Dies irae* from the Mass for the dead, is the principal motif, though rarely do more than the first four notes figure in the score. This material is subjected to a lengthy, impressive buildup as the little boat approaches the towering cliffs. At the moment of landing, the soul to be deposited there pleads and begs to be allowed to return, making a last and reluctant farewell to the joys and sorrows of life. The new theme, a lengthy, flowing melody in E flat, battles for a bit with the *Dies irae* before being overcome, and Charon begins rowing away from the isle, alone.

—Steven Ledbetter

After he had finished his **Symphony No. 2,** Rachmaninoff swore he would never write another. It was almost thirty years before he changed his mind and began work on his third and last symphony. Meanwhile, the wonder was that he had written No. 2. The premiere in 1897 of his Symphony No. 1, apparently horrendously conducted by Alexander Glazunov, was such a disaster that it took three years of psychotherapy and hypnosis before he could again face writing a large-scale work. It was the instantly popular Piano Concerto No. 2 in C minor that freed him then, but even so, it was a while before the notion of "symphony" ceased to make him shudder.

When he wrote his E minor symphony he was living in Dresden, where he also composed *The Isle of the Dead* after the Böcklin painting he had seen in the museum there and, for his first American tour in 1909, the Piano

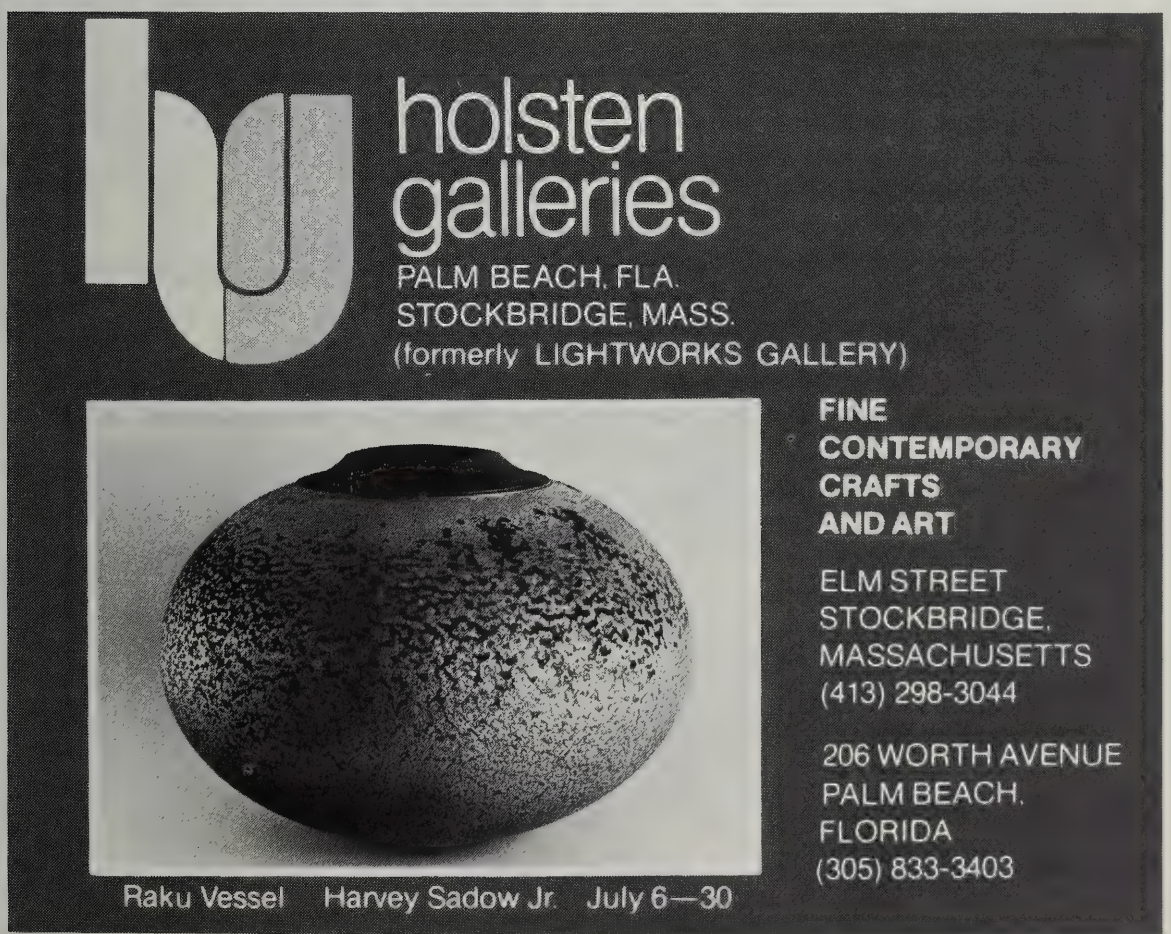


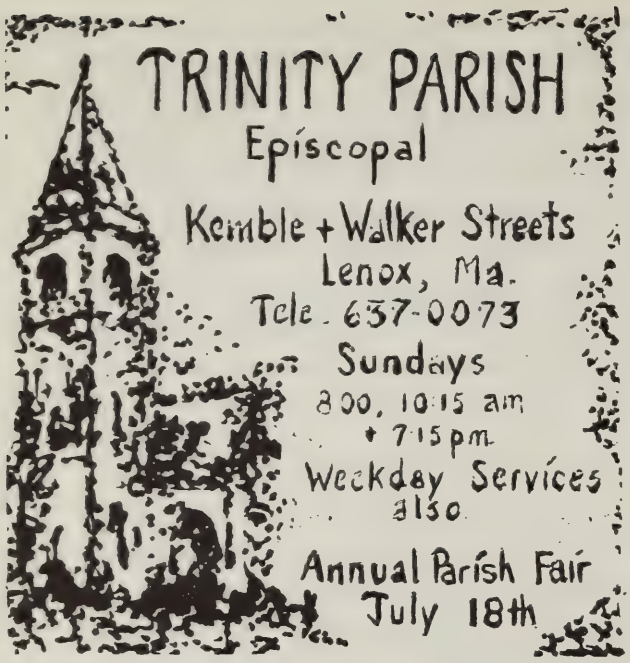
The Böcklin painting which inspired Rachmaninoff's "Isle of the Dead"

Concerto No. 3 in D minor.* He was in his fifth year of marriage, a father (his second daughter, Tatiana, was born about the time the symphony was completed), an experienced composer in many genres, an unsurpassed and scarcely equaled pianist, and a highly esteemed conductor. As a composer, he was not only experienced, but original, with a tone of voice and a melodic style all his own and, as a number of attempts, particularly in film studios, have proved, inimitable. In his Preludes and *Etudes-Tableaux* for piano, he developed an impressive skill at composing a highly economical sort of music, but in his symphonies and concertos he preferred, at least at this point in his development, a more expansive manner.

Expansive enough to have disturbed conductors into making many cuts. Some of the standard cuts consist of petty impatiences like reducing the four measures of accompaniment at the start of the first Allegro to two, but they have also included such brutal and incomprehensible surgery as the removal of the entire principal theme from the recapitulation of the Adagio. Cuts do not solve formal problems: they merely shorten the amount of time you have to spend dealing with them. Indeed, though it seems paradoxical, a work may feel longer when it is cut because the proportions are off and the distribution of light and shade is all wrong.

*He introduced that work in New York with Gustav Mahler conducting, but for his first appearances with the Boston Symphony in November and December 1909, he chose the earlier C minor concerto.





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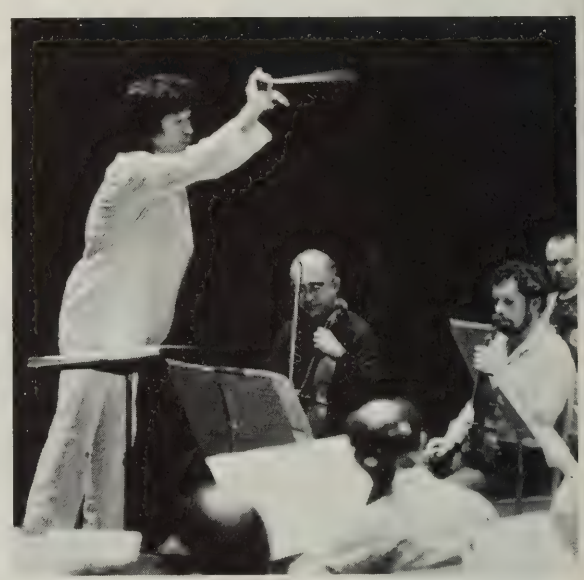
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Myrna Hammerling Barbara Kolodkin

Rachmaninoff himself seems to have sanctioned certain cuts, though with how much conviction and enthusiasm is unclear. The score in the Boston Symphony's library contains this note dated 23 March 1922 and in the hand of Leslie J. Rogers, then the orchestra's librarian: "on Jan. [*sic*] Mr. Rach. informed Mr. Monteux that the cuts he gave Stransky [Josef Stransky, conductor of the New York Philharmonic from 1911 until 1923] were OK and authorized by him and to secure same from N.Y. Philh. March: cuts received from NYPh. and put in this score in Red crayon." Monteux made twenty-nine cuts, reducing the playing time from the sixty-five minutes of Fiedler's and Muck's uncut performances to fifty-two. The tempi of earlier performances seem in any event to have been slower: André Previn's uncut Tanglewood performances ran fifty-nine minutes and change, while Koussevitzky, making fewer cuts than Monteux, gave consistently quicker performances (forty-one to forty-six minutes). The Boston record—negative division—is held by Izler Solomon at thirty-eight minutes. In any event, the question has been reconsidered in recent years and a number of conductors have opened the cuts. [At this performance, Eugene Ormandy observes cuts sanctioned by the composer.]

The first phrase you hear in cellos and basses is a motto that turns out to dominate the symphony, sometimes on the surface, sometimes beneath it. Both the slow introduction and the restless Allegro to which it leads are its offspring. The scherzo is particularly brilliant as orchestral writing, and incidentally one of the critical canards that wants most urgently to be laid to well-deserved rest is the one that presents Rachmaninoff as truly at home only when writing for the piano and maintains that his orchestral texture is mere transcribed piano music. On the contrary, not only is his orchestration thoroughly idiomatic in its generous way, it is often virtually untranscribable for piano. The beautiful Adagio is an example. Here Rachmaninoff's melodic genius is working at full power, and the lovely clarinet solo that emerges so tenderly from the passionate introductory measures is a wonderful instance of the composer's way of expanding an idea on and on. In its complete form, it takes twenty-three measures to say its say, never repeating itself literally, though circling, as many Russian tunes are apt to do, about a few notes within a limited range. (This is the theme whose second appearance, in the violins, is often cut.) The headlong finale has not only another of Rachmaninoff's most stirring melodies, but also an amazing passage, a network of descending scales, slow and fast, high and low, syncopated and straight, that generate such a swirl of sound that all the bells in Russia seem to be ringing.

—Michael Steinberg

Michael Steinberg, now Artistic Adviser of the San Francisco Symphony, was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

1981 Festival of Contemporary Music

Presented by the Berkshire Music Center in association with the Fromm Music Foundation at Harvard

Saturday, 1 August—Thursday, 6 August 1981
at Tanglewood

Saturday, 1 August, 1:30 p.m.: Tent
Festival Preview with Gunther Schuller and Paul Fromm

Saturday, 1 August, 2:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Fellowship Program
Works by Karl Husa, Lukas Foss, Ralph Shapey, Samuel Adler, and Franz Tischhauser

Sunday, 2 August, 2:30 p.m.: Shed
Boston Symphony Orchestra
Seiji Ozawa, conductor
Concert including Peter Maxwell Davies's Symphony No. 2, commissioned by the Boston Symphony Orchestra for its centennial

Sunday, 2 August, 8:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Fellowship Program
Gunther Schuller, Gary Sheldon, and Ken Takaseki, conductors
Works by Robert Selig, Lester Trimble, Walter Mays†, Isang Yun, and Mario Davidovsky

Monday, 3 August, 8:30 p.m.: Theatre-Concert Hall
COLLAGE Contemporary Music Ensemble
Arthur Weisberg, conductor
Phyllis Curtin, soprano
Works by David Koblitz, Mario Davidovsky, and Donald Sur; Arnold Schoenberg's *Pierrot Lunaire*

Tuesday, 4 August, 8:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Orchestra
Theodore Antoniou, conductor
Works by Tona Scherchen, Thomas Oboe Lee†, Francis Miroglio, Hoshihima Taira, and Girolamo Arrigo

Wednesday, 5 August, 8:30 p.m.: Theatre-Concert Hall
Berkshire Music Center Orchestra
Gunther Schuller, conductor
Works by Oliver Knussen, Ramon Zupko†, Yehudi Wyner, and Igor Markevitch

Thursday, 6 August, 8:30 p.m.: Theatre-Concert Hall
Emerson String Quartet
Works by Béla Bartók, Mario Davidovsky, and Claude Debussy

†The works by Walter Mays, Thomas Oboe Lee, and Ramon Zupko were commissioned by the Berkshire Music Center and the Fromm Music Foundation for the 1981 festival.

All events except the Boston Symphony Orchestra and Emerson String Quartet concerts, which require Berkshire Festival Tickets, are free to Friends of Music at Tanglewood and open to the public for a $4.00 contribution at the Main Gate.



Eugene Ormandy

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1981 Tanglewood

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA Music Director

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director
Sir Colin Davis, Principal Guest Conductor
Joseph Silverstein, Assistant Conductor

Sunday, 26 July at 2:30

ANDREW DAVIS conducting

ROSSINI — Overture to *Il barbiere di Siviglia*

BRAHMS — Violin Concerto in D, Opus 77
(American premiere given by the Boston Symphony Orchestra on 6 December 1889)
Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace
HENRYK SZERYNG

INTERMISSION

PROKOFIEV — Scenes from the ballet *Romeo and Juliet,* Opus 64
Montagues and Capulets
Juliet the Young Girl
Masques
Romeo and Juliet
Friar Laurence
Dance
Dance of the Maids from the Antilles
Romeo at Juliet's Tomb
Death of Tybalt

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Saturday, 1 August, 1:30 p.m.: Tent
Festival Preview with Gunther Schuller and Paul Fromm

Saturday, 1 August, 2:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Fellowship Program
Works by Karl Husa, Lukas Foss, Ralph Shapey, Samuel Adler, and Franz Tischhauser

Sunday, 2 August, 2:30 p.m.: Shed
Boston Symphony Orchestra
Seiji Ozawa, conductor
Concert including Peter Maxwell Davies's Symphony No. 2, commissioned by the Boston Symphony Orchestra for its centennial

Sunday, 2 August, 8:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Fellowship Program
Gunther Schuller, Gary Sheldon, and Ken Takaseki, conductors
Works by Robert Selig, Lester Trimble, Walter Mays†, Isang Yun, and Mario Davidovsky

Monday, 3 August, 8:30 p.m.: Theatre-Concert Hall
COLLAGE Contemporary Music Ensemble
Arthur Weisberg, conductor
Phyllis Curtin, soprano
Works by David Koblitz, Mario Davidovsky, and Donald Sur; Arnold Schoenberg's *Pierrot Lunaire*

Tuesday, 4 August, 8:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Orchestra
Theodore Antoniou, conductor
Works by Tona Scherchen, Thomas Oboe Lee†, Francis Miroglio, Hoshihima Taira, and Girolamo Arrigo

Wednesday, 5 August, 8:30 p.m.: Theatre-Concert Hall
Berkshire Music Center Orchestra
Gunther Schuller, conductor
Works by Oliver Knussen, Ramon Zupko†, Yehudi Wyner, and Igor Markevitch

Thursday, 6 August, 8:30 p.m.: Theatre-Concert Hall
Emerson String Quartet
Works by Béla Bartók, Mario Davidovsky, and Claude Debussy

†The works by Walter Mays, Thomas Oboe Lee, and Ramon Zupko were commissioned by the Berkshire Music Center and the Fromm Music Foundation for the 1981 festival.

All events except the Boston Symphony Orchestra and Emerson String Quartet concerts, which require Berkshire Festival Tickets, are free to Friends of Music at Tanglewood and open to the public for a $4.00 contribution at the Main Gate.

NOTES

Gioacchino Rossini
Overture to *Il barbiere di Siviglia*

Gioacchino Rossini was born in Pesaro, Italy, on 29 February 1792 and died in Passy, France, on 13 November 1868. He composed and produced the opera Almaviva, ossia L'inutile precauzione (Almaviva, or The Useless Precaution), *later called* Il barbiere di Siviglia, *in the first few weeks of 1816. The overture is scored for flute, piccolo, two each of oboes, clarinets, and bassoons, two horns, two trumpets, three trombones, bass drum, cymbals, timpani, and strings.*

The Barber of Seville, one of the most brilliant and scintillating of all comic operas, began life as a notable fiasco. Rossini had signed a contract to compose this opera on 15 December 1815, when he was in Rome to produce his *Torvaldo e Dorliska.* The librettist of *Torvaldo* produced a text that was a new version of the classic Beaumarchais comedy *Le Mariage de Figaro,* which had already been treated operatically in a work by Paisiello. The original title of the new opera, *Almaviva,* was specifically chosen to avoid confusion with Paisiello's well-remembered work. (The better-known final title was used for the first time at a revival in Bologna in the summer of 1816.)

Many stories, some of them highly amusing, have circulated for years to account for the opening night failure. Most of them, alas, seem to be apocryphal. Probably the real reason was the fact that the work was composed and produced in such a short space of time—there were, after all, only two months between the date of the contract and opening night!—that the production was simply sloppy. But it did not take long for the mercurial brilliance of Rossini's score to gain recognition for the magnificent achievement that it was.

One of the legends of the opening night fiasco was that Rossini was displeased with the effect of the overture that he had composed for *Almaviva* and that he threw it out and used instead an older composition that had already been used as the overture for *Aurelian in Palmira* (produced in Milan in December of 1813) and re-used for *Elisabetta, regina d'Inghilterra* (produced in Naples in October 1815). Actually it appears as if he never wrote the supposed first overture for the comic opera (he was notoriously lazy, a fact that he cheerfully admitted). And the overtures to *Aureliano* and *Elisabetta* were not identical, though they were, in fact, little more than different arrangements of the same piece; the latter version has a heavier orchestration. But it is ironic—and it indicates how little the overture in Rossini's day had to do with the opera at hand—that a work originally written to introduce a serious opera should attain immortality as the overture to Rossini's greatest comic opera.

—Steven Ledbetter

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Johannes Brahms
Violin Concerto in D, Opus 77

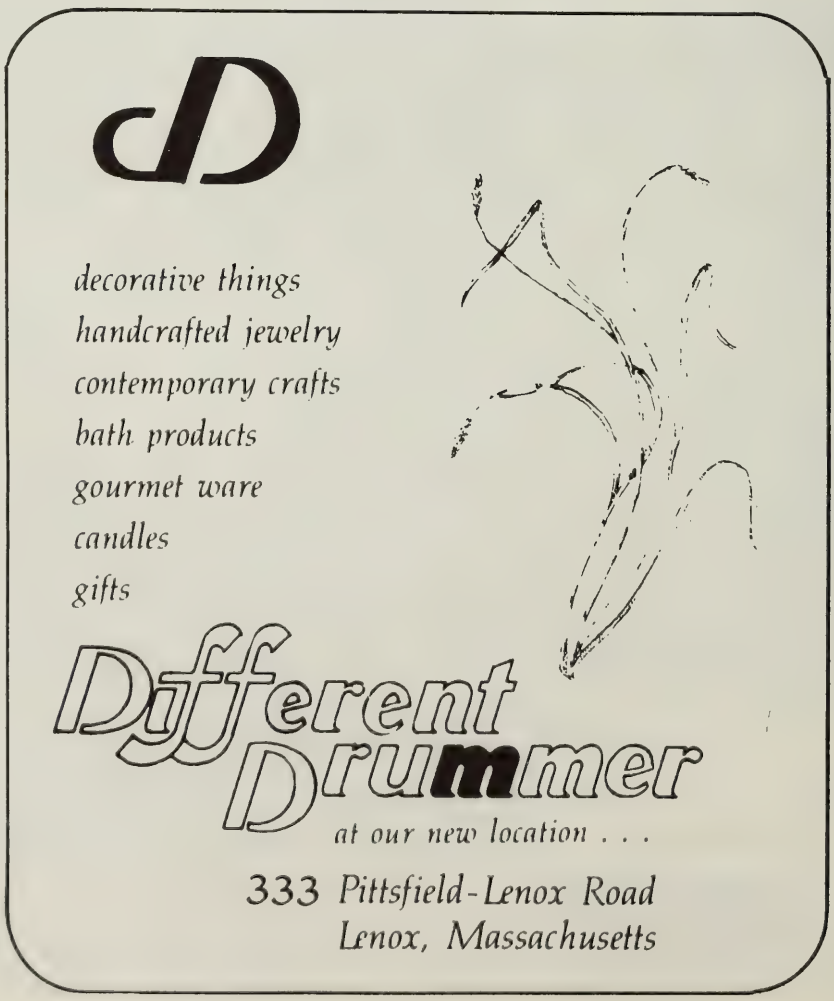
Johannes Brahms was born in Hamburg on 7 May 1833 and died in Vienna on 3 April 1897. He wrote the Violin Concerto in the summer and early fall of 1878, but the published score incorporates a few revisions made after the premiere, which was given by Joseph Joachim in Leipzig on 1 January 1879, the composer conducting the Gewandhaus Orchestra. The first American performances were given by the Boston Symphony Orchestra on 6 and 7 December 1889 with concertmaster Franz Kneisel as soloist and Arthur Nikisch conducting. The orchestra consists of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.

Faint phonograph recordings exist of Joseph Joachim playing Brahms Hungarian Dances, some unaccompanied Bach, and a Romance of his own: through the scratch and the distance, one can hear that even in his seventies the bow-arm was firm and the left hand sure. And though the records also convey a sense of the vitality of his playing, they are, in the end, too slight and too faint to tell us anything we want to know about the violinist whose debut at eight was hailed as the coming of "a second Vieuxtemps, Paganini, Ole Bull" or the musician whose name became, across the more than sixty years of his career, a byword for nobility and probity in art. Joachim was also leader of the most highly esteemed string quartet of his day, as well as an accomplished composer and an excellent conductor. His became a dominant voice in German musical anti-Wagnerian conservatism; his passionate identification with the musical past was productive, the range of his experience was prodigious. Europe's courts, universities, and learned academies vied to honor Joachim, but what speaks to us more eloquently than the doctorates and the *Pour le mérites* is an accounting of what composers dedicated to him (and sometimes wrote for him to play), a list that includes the second version of Schumann's Symphony No. 4 in D minor, Liszt's Hungarian Rhapsody No. 2, Dvořák's Violin Concerto, and, by Brahms, the Opus 1 piano sonata in C, the scherzo of a violin sonata composed jointly with Schumann and Albert Dietrich, and the Violin Concerto.

Brahms and Joachim met in 1853 and they gave many concerts together, with Brahms at the piano or on the conductor's podium. Joachim was the elder by two years and, as a very young man, the more confident and the more technically accomplished composer of the two. Brahms quickly acquired the habit of submitting work in progress to Joachim for stern, specific, and carefully heeded criticism. In the 1880s the friendship was ruptured when Brahms too plainly took Amalie Joachim's side in the differences that brought the Joachims' marriage to an end in 1884. The Double Concerto for violin and cello was tendered and accepted as a peace offering in 1887 (Joachim and Robert Hausmann, cellist in the Joachim Quartet, were the first soloists). Their correspondence was resumed, almost as copiously as before, but intimacy was lost for good, and the prose is prickly with diplomatic formalities and flourishes.

The first mention of a concerto in the Brahms-Joachim correspondence occurs on 21 August 1878. Brahms was spending the summer at

Pörtschach on Lake Wörth in southern Austria, where a year previously he had begun his Second Symphony; it was a region, he once said, where melodies were so abundant that one had to be careful not to step on them. Brahms and Joachim met at Pörtschach the end of that month. The correspondence continued, and plans were made for a tryout of the concerto with the orchestra of the Conservatory in Berlin, for Joachim to compose a cadenza, and for the premiere either with the Vienna Philharmonic or at the Leipzig Gewandhaus. On New Year's Day of 1879, Joachim and Brahms introduced the work in that same hall in Leipzig where, just four weeks short of twenty years back, Brahms's First Piano Concerto had met with catastrophic, brutal rejection. Brahms had not written a concerto since, and curiosity was keen, the more so because there were few significant violin concertos: received opinion had it that there were in fact just two, Beethoven's and the Mendelssohn. The first movement rather puzzled the audience, the Adagio was greeted with some warmth, and the finale elicited real enthusiasm. About Joachim's playing there was no disagreement, and his cadenza was universally admired. Indeed, after the Vienna premiere two weeks later, Brahms reported to his friend Elisabet von Herzogenberg that Joachim had played the cadenza "so magnificently that people clapped right into my coda."



On 6 March, Joachim reported from London that he had dared play the concerto from memory for the first time, and he continued to champion it wherever he could. None of the early performances was so moving an occasion for Joachim and Brahms as the concert in celebration of the unveiling of the Schumann monument in Bonn on 2 May 1880: Brahms's concerto was the only work chosen that was not by Schumann. Meanwhile, composer and violinist continued to exchange questions, answers, and opinions about the concerto well into the summer of 1879, Brahms urging Joachim to propose *ossias* (easier alternatives), Joachim responding with suggestions for where and how the orchestral scoring might usefully be thinned out, with changes of violinistic figuration, and even with a considerable compositional emendation in the finale. Except for the last, Brahms accepted most of Joachim's proposals before he turned the material over to his publisher. In spite of Brahms's secure prestige by this point in his career, in spite of Joachim's ardent and effective sponsorship, the concerto did not easily make its way. It was thought a typical example of Brahmsian severity of manner; Hans von Bülow's quip about the difference between Max Bruch who had written a concerto *for* the violin and Brahms who had written one *against* the violin was widely repeated; and as late as 1905, Brahms's devoted biographer, Florence May, was obliged to admit that "it would be too much to assert that it has as yet entirely conquered the heart of the great public." Fritz Kreisler, who took it into his repertory about 1900, had as much as anyone to do with changing that, and Brahms would be surprised to know that his concerto has surpassed Beethoven's in popularity (and that Mendelssohn's elegant essay is no longer thought of as being in that league at all).

To us it seems odd to think of playing the Beethoven and Brahms concertos on the same program, as was the case at the first performance, at Joachim's suggestion. But then, the likeness that makes the idea an

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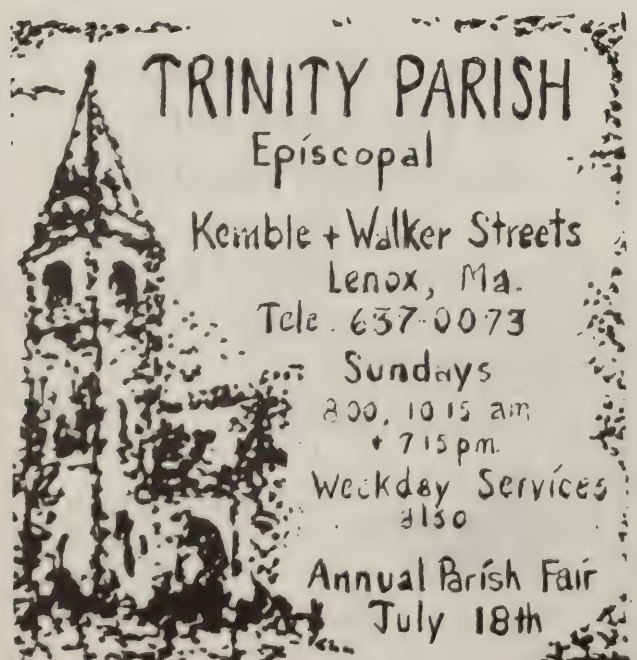
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uncomfortable one for us was probably the very factor that made it attractive to Joachim, who was not, after all, presenting two established masterpieces but, rather, one classic, and a new and demanding work by a forty-five-year-old composer with a reputation for being "difficult." But Beethoven is present, in the choice of key, in the unhurried gait (though the tradition that turns Beethoven's and Brahms's "allegro, but not too much so" into an endlessly stretched out, energyless Andante does neither work any good), in the proportions of the three movements, in the fondness for filigree in the high register, in having the soloist enter in an accompanied cadenza, in leading the main cadenza not to a vigorous tutti but to a last unexpected and hushed reprise of a lyric theme (the second theme in Beethoven, the first in Brahms).

Brahms begins with a statement that is formal, almost neutral, and unharmonized except for the last two notes. But the sound itself is subtle—low strings and bassoons, to which two horns are added, and then, with basses, two more. And the resumption, quietly and on a remote harmony, is altogether personal.* So striking a harmonic departure so early will take some justifying, and thus the surprising C major chord under the oboe's melody serves as signal that this movement aims to cover much space, that it must needs be expansive. A moment later, at the top of the brief crescendo, the rhythm broadens—that is, the beats are still grouped by threes, but it is three half-notes rather than three quarters, and this too establishes early a sense of immense breadth. On every level the music is rich in rhythmic surprise and subtlety: the aggressive theme for strings alone insists that the accents belong on the second beat, another idea dissolves order (and imposes a new order of its own) by moving in groups of five notes, the three-four/three-two ambiguity returns again and again. The musing and

*And, one might add, Beethovenian—inspired by the orchestra's first mysterious entrance in the Fourth Piano Concerto.



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serene outcome of the cadenza is not so much a matter of the pianissimo and *dolce* and *tranquillo* that Brahms writes into the score as of the trance-like slow motion of the harmonies. (Things have changed in the last hundred years. The danger now is not that the audience will applaud as it did at the Vienna premiere, but that it will cough.)

When the great Pablo de Sarasate was asked whether he intended to learn the new Brahms concerto he replied, "I don't deny that it is very good music, but do you think I could fall so low as to stand, violin in hand, and listen to the oboe play the only proper tune in the whole work?" What the oboe plays at the beginning of the Adagio is indeed one of the most wonderful melodies ever to come to Brahms. It is part of a long passage for winds alone, subtly voiced and anything other than a mere accompanied solo for the oboe, and a magical preparation for the return of the violin.* As the critic Jean-Jacques Normand charmingly puts it, *"Le hautbois propose, et le violon dispose."* It is strange that Sarasate should not have relished the opportunity to turn the oboe's chastely beautiful melody into ecstatic, super-violinistic rhapsodies. A new and agitated music intervenes. Then the first ideas return, enriched, and with the wind sonorities and the high-flying violin beautifully combined. For the finale, Brahms returns to his old love of gypsy music, fascinatingly and inventively deployed, and the turn, just before the end, to a variant in 6/8 (heard, but not so notated) is a real Brahms signature.

—from notes by
Michael Steinberg

Michael Steinberg, now Artistic Adviser of the San Francisco Symphony, was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

*A characteristic detail: the oboe melody is preceded by two bars of an F major chord for bassoons and horns. The entrance of the solo violin, which plays a variant of the oboe tune, is preceded by the same two measures, but given to the orchestral strings as they make their first appearance under the dissolving and receding wind-band music.

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Sergei Prokofiev
Scenes from the ballet *Romeo and Juliet,* Opus 64

Sergei Sergeyevitch Prokofiev was born in Sontzovka, near Ekaterinoslav in the Ukraine, on 23 April 1891 and died in Moscow on 5 March 1953. The ballet Romeo and Juliet *was composed in 1935 and 1936, but had to wait until 1940 for its first stage performance. In the meantime the composer extracted two orchestral suites (he added a third later), which received frequent performances. Except for "Masques" and "Romeo and Juliet," both from the first suite, the present selection is drawn entirely from the Suite No. 2. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, tenor saxophone, two bassoons and contrabassoon, four horns, cornet, two trumpets, three trombones, tuba, timpani, snare drum, triangle, cymbals, bass drum, tambourine, xylophone, bells, harp, piano, and strings.*

Prokofiev was already an experienced ballet composer when, in the mid-1930s, he began to work on a full-length version of *Romeo and Juliet.* He had attained a firm reputation in the West as a composer of advanced tendencies, but his early music had never been well received in the Soviet Union, where art that did not appeal to the broadest masses was suspicious. After his return to Moscow in 1933, then, his musical style underwent a marked process of simplification as he turned his attention to larger audiences than before. His considerable success in this change may be indicated simply by listing some of the works composed in those first years back in Russia: *Lieutenant Kije,* the Second Violin Concerto, *Romeo and Juliet, Peter and the Wolf,* and the film score for Eisenstein's *Alexander Nevsky.*

The proposal for a *Romeo* ballet came from the Kirov Theater in 1934. The composer worked out a scenario in the spring of 1935 with Sergei

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Radlov, a member of the theater's staff, who was familiar not only with Prokofiev's style but also with the problems of Shakespearean production. The piano score was completed by September 1935, and the orchestration followed. Delays in the production irritated the composer so much that he produced the first two orchestral suites (performed in November 1936 and April 1937) for concert purposes, with the result that much of the music was already familiar to the audience when the ballet was finally produced at the Leningrad Kirov Theater in 1940.

The rehearsal period had been an exceedingly difficult one. The dancers found it difficult to understand and to follow Prokofiev's music, and they insisted that the scoring was too delicate to be heard from the stage. The composer stood on the stage to listen and insisted that he could hear everything (though, of course, he probably did not try to dance himself while making this test). He finally agreed to add something to the score to mark the rhythms more precisely (and after his death anonymous "editors" have continued adding rhythmic emphasis to such a degree that a performance bears little resemblance to Prokofiev's delicate chamber-music conception of the score). In the end, the ballet became one of the greatest triumphs in the career of the composer and of the ballerina, Galina Ulanova, who was the first Juliet.

The score reveals the mellowing of Prokofiev's earlier style (a process that was to continue into the 1940s), but it is rich in color, accessible without being vapid, and lyrical throughout. The full ballet combines formal dance and divertissement with psychological and dramatic studies of the principal characters in a way that goes back to and continues from Tchaikovsky. Most conductors since Prokofiev's time have chosen to make their own selection from the various orchestral suites, organizing them in a different chronological order so as to make a varied musical program in concert. The present selection contains examples of both the "personal" and the "public" music of the ballet, which remains the most successful and perhaps the greatest narrative ballet to come from Soviet Russia.

—S.L.



Andrew Davis

Since his North American debuts in New York and Cleveland in 1974 and his appointment to the music directorship of the Toronto Symphony in 1975, Andrew Davis has appeared regularly with the orchestras of Cleveland, Chicago, Boston, New York, and Los Angeles; other guest engagements have included the Philadelphia Orchestra, the Pittsburgh Symphony, and the Detroit Symphony. In 1981-82, Mr. Davis will conduct four weeks with the Cleveland Orchestra, as well as with the Philadelphians. He will return to the Metropolitan Opera, where he made his debut conducting *Salome* last February, for performances of *Il barbiere di Siviglia* in February 1982, and he will conduct that opera on the Met's annual spring tour across the United States. Mr. Davis is scheduled to conduct *Der Rosenkavalier* for his Paris Opera debut in 1981. In the 1982-83 season, Mr. Davis will lead the Toronto Symphony on a tour of Europe; his recent guest appearances there have included the London Philharmonic and Philharmonia, the Berlin Philharmonic, the Vienna Symphony, the Amsterdam Concertgebouw, and the Vienna Philharmonic. He has also appeared at the summer festivals of Edinburgh, Berlin, and Glyndebourne.

Born in 1944 in Hertfordshire, England, Andrew Davis studied at Kings College, Cambridge, where he was Organ Scholar from 1963 to 1967 and where his talent for conducting first became apparent. After a year studying with Franco Ferrara in Rome, he worked extensively as a keyboard player, notably with the Academy of St. Martin-in-the-Fields, with whom he made many recordings. In October 1970, Mr. Davis took over for an indisposed colleague, leading Janáček's *Glagolitic* Mass with the BBC Symphony to unanimous critical and public acclaim. He then spent two years with the BBC Scottish Symphony in Glasgow and in 1973 was appointed associate conductor of the New Philharmonia Orchestra. Mr. Davis records exclusively for CBS records with the Toronto Symphony and with the British orchestras. In November 1978 he was awarded two Grands Prix du Disque (orchestral and lyric) for his recording of Maurice Duruflé's *Requiem* with the London Philharmonic. Mr. Davis has returned to conduct the BSO on several occasions both in Symphony Hall and at Tanglewood since his first Boston Symphony appearances in 1976.



Henryk Szeryng

Henryk Szeryng, one of the world's greatest violin virtuosos, is also a distinguished educator, diplomat, and humanitarian. Mr. Szeryng appears annually with the leading orchestras and in recital in the major music centers of four continents. His 1981-82 coast-to-coast tour of North America includes performances with the orchestras of Philadelphia, St. Louis, Pittsburgh, New York, Minnesota, San Francisco, and Seattle, and festival appearances this spring and summer, in addition to Tanglewood, include Vienna, Monte Carlo, Montreux, Dubrovnik, and Osaka. Mr. Szeryng's repertoire embraces the entire violin literature from Vivaldi to the present; numerous contemporary works have been dedicated to him by composers such as Carlos Chavez, Benjamin Lees, Jean Martinon, Camargo Guarnieri, Xavier Montsalvatge, Manuel Ponce, Roman Haubenstock-Ramati, and other Mexican composers. In recognition of his world-wide promotion of Mexican music and culture, Henryk Szeryng was officially appointed Mexico's musical and goodwill ambassador, traveling on a diplomatic passport. In August 1979, the Mexican government bestowed upon him the country's highest distinction, the Gran Premio Nacional. A special music advisor of the Mexican permanent delegation to UNESCO, Mr. Szeryng has also received multiple decorations from Austria, Belgium, Finland, Great Britain, Italy, Mexico, Poland, Rumania, Spain, and Yugoslavia. One of the most recorded violinists, he has been recipient of the Grand Prix du Disque, the Grammy, the Edison Prize, and the Vienna Flotenuhr.

Born in Poland in 1918 near the birthplace of Chopin, Mr. Szeryng took his first lessons from his mother and later, on Bronislaw Huberman's recommendation, went to study with Carl Flesch in Berlin. In Paris, guided by Jacques Thibaud and Gabriel Bouillon, he graduated with first prize from the Conservatoire National in 1937. His command of seven languages secured him a position as translator and liaison officer with the Polish government-in-exile during World War II, and in this capacity he accompanied the Polish Premier to Mexico in 1942 to find a new home for 4,000 Polish refugees. In 1946, Mr. Szeryng became a Mexican citizen and took up a professorship at the Music Faculty of the National University; he still conducts master classes for advanced young artists in Mexico and at the Geneva Conservatory. Mr. Szeryng first performed with the Boston Symphony Orchestra in February 1959 under the direction of Charles Munch, and he has returned on several occasions since, most recently in January 1974.

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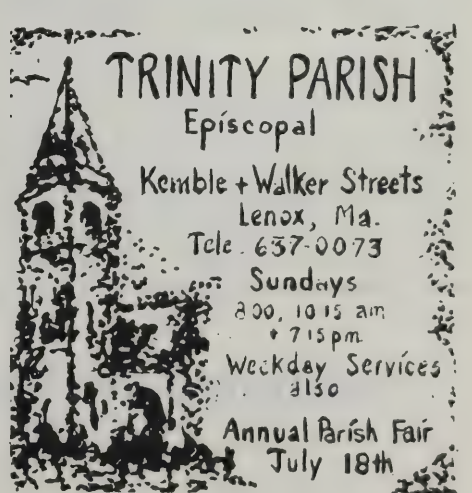
BSO NEWS NOTES

Centennial News

On 22 October 1981 the Boston Symphony Orchestra celebrates its one hundredth birthday, and two very special events will mark the occasion that week. Sunday, 18 October is the date for a gala concert and dinner dance: Seiji Ozawa will lead the orchestra in an unprecedented program featuring world-renowned guest artists Itzhak Perlman, Leontyne Price, Mstislav Rostropovich, Rudolf Serkin, and Isaac Stern, all of whom will be guests of honor at the dinner dance to follow at the Park Plaza Hotel in Boston. And on 22 October, **the actual birthday, Seiji Ozawa will lead the Boston Symphony** in a free outdoor performance of Beethoven's Ninth Symphony on the Boston Common, with soloists Faye Robinson, Katherine Ciesinski, Dennis Bailey, and John Cheek, as well as John Oliver's Tanglewood Festival Chorus.

The following week, Mr. Ozawa and the orchestra begin a three-week, eleven-concert international tour taking them to Osaka, Nagoya, and Tokyo in Japan, then to Paris, Frankfurt, Berlin, Vienna, and London. This continues the orchestra's centennial tour activities which began in March with a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years.

The orchestra's 1980-81 hundredth-anniversary season has been marked by other observances as well. Two of the twelve works commissioned by the Boston Symphony Orchestra for its centennial—Leonard Bernstein's Divertimento for Orchestra and Peter Maxwell Davies's Symphony No. 2—have already been performed, and John Corigliano's *Promenade* Overture written for **the Boston Pops had its premiere in Symphony Hall** this month. A poster to commemorate the orchestra's one hundredth birthday was specially commissioned from Robert Rauschenberg, one of America's most prominent artists; this strikingly colorful montage is available in two forms, a special limited edition of 300 signed and numbered lithographs available through the BSO Friends' Office, or as a printed poster available at the Glass House on the Tanglewood grounds. Also available at the Glass House is a special souvenir booklet, "The First Hundred Years," printed in conjunction with a centennial exhibit mounted in Symphony Hall last February and offering a wonderful assortment of photographs along with essays on various aspects of the Boston Symphony Orchestra's activities and history.



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Etude 3: Vivace
Etude 4 (Variation 3): Allegro marcato
Etude 5 (Variation 4): Scherzando
Etude 6 (Variation 5): Agitato
Etude 7 (Variation 6): Allegro molto
Etude 8 (Variation 7): Sempre marcatissimo
Posthumous Variation I: Andante, tempo del tema
Posthumous Variation II: Meno mosso
Posthumous Variation III: Allegro
Posthumous Variation IV: Allegretto
Posthumous Variation V: Moderato
Etude 9: Presto possibile
Etude 10: (Variation 8): Allegro con energia
Etude 11 (Variation 9): Andante espressivo
Etude 12 (Finale): Allegro brillante

INTERMISSION

CHOPIN — Sonata in B minor, Opus 58

Allegro maestoso
Scherzo: Molto vivace
Largo
Finale: Presto non tanto

Baldwin piano
Alexis Weissenberg plays the Steinway.

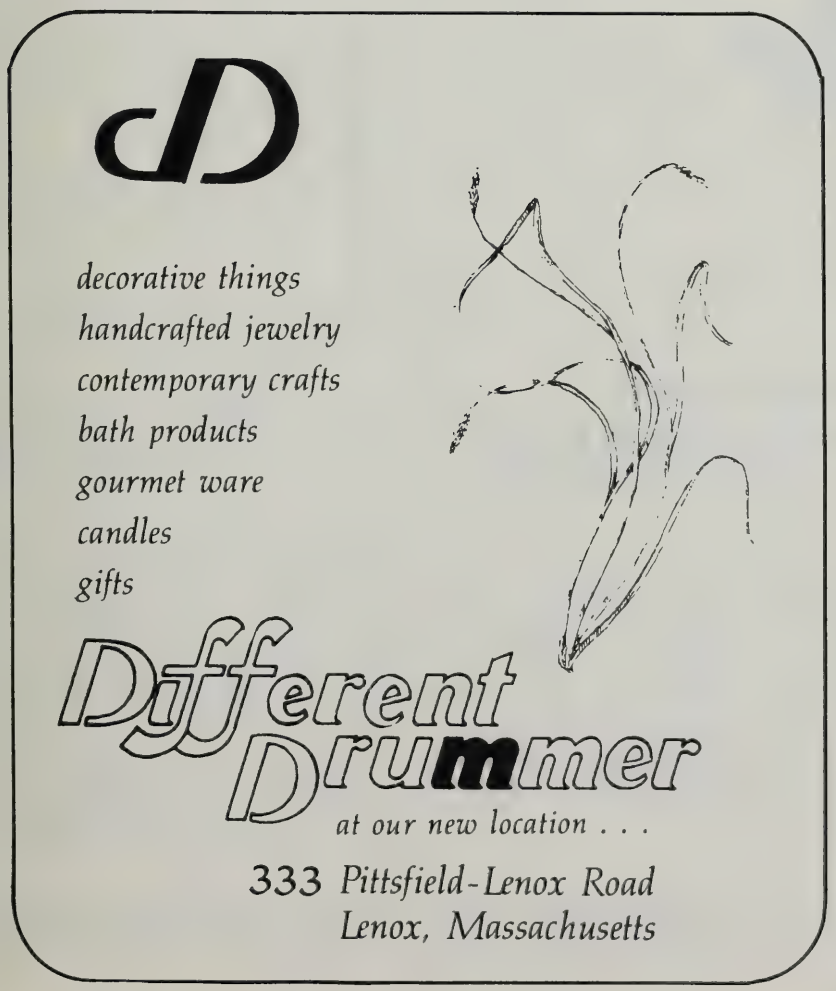
NOTES

The first of **J.S. Bach**'s three large sets of harpsichord suites, the so-called *English* suites (BWV 806-811) were produced late in his Weimar period—roughly 1715 to 1717—and represent an imaginative fusion of French and Italian elements. The other two sets come from the Leipzig period, which ran from 1723 until Bach's death in 1750. These two sets—the so-called *French* suites (BWV 812-817) and the partitas (BWV 825-830)—are respectively small-scale and large-scale types, since the partitas, which are in every way the climax of Bach's work in this line, include extra movements (often called *"galanteries"*—capriccios, burlescas, and so on) in addition to the standard dance forms of the suite proper. Moreover, they all begin with a large-scale introductory movement such as the French overture for keyboard that introduces the Fourth Partita, in D major. Bach published these six partitas in 1731 as the first volume of a series with the general title *Clavier-Übung* ("keyboard exercises"), a series that marked the principal source of Bach's fame for the next century (since his vocal works were unpublished and largely forgotten after his death), and as such they were an important influence on Mozart and Beethoven.

A large percentage of the music of **Robert Schumann** is in some way autobiographical, none more so than the compositions that were inspired by his infatuation with one girl or another. Clara Wieck, whom he eventually married, was preeminent among these girl friends in terms of the number of compositions or themes she inspired, but Clara first emerged as a rival to an earlier fiancée, Ernestine von Fricken, the illegitimate child of a Baron von Fricken who lived in a town called Asch. Ernestine boarded with the Wiecks in Leipzig starting in late April 1834, when she was seventeen. By the end of August she and Schumann, then twenty-four, became secretly betrothed. Not long after, Ernestine's father, concerned about the apparently serious relationship growing between his daughter and the unknown young composer, came to Leipzig to take her away to Asch. Only a week after this Schumann conceived the idea of a set of piano pieces based on the musical letters S-C-H-A (in German notation, S = E flat, H = B natural), which happened to be common to his own name and to the name of Ernestine's home town. The result of this brainstorm, of course, was ultimately to be that extraordinary piano cycle *Carnaval*, but that story must await another occasion. The *Symphonic etudes* have another connection with Ernestine—or, rather, with her father, an amateur flutist and composer. He had given Schumann a composition of his own, a theme and variations for flute in C sharp minor. How much attention Schumann would have paid to it had he not been interested in marrying the daughter is perhaps debatable, but he did in any case conceive the idea of writing his own set of variations—for piano—on the father's theme. By 23 September he had already written some "pathetic" variations (by which, of course, he meant "full of pathos or feeling"; he did not use the word in its modern, slangy application as a term of opprobrium). By the end of November Schumann was attempting to compose a finale to the set of variations that would be a tribute to a friend who was dying of consumption, beginning like a soft

funeral march (with something of the character of what became the first variation) and gradually growing into "a proud triumphal procession," but if he actually finished this version, he finally rejected it.

In the course of the following spring, Schumann's romantic interest began to be drawn away from the distant Ernestine to Clara Wieck, a brilliant young pianist not quite sixteen years of age. He was with her daily, and on 25 November they exchanged their first kiss. By New Year's Day 1836, Schumann formally jilted Ernestine, though her musical ghost still hovers as the "Estrella" of *Carnaval.* The completion of the *Symphonic etudes* took the rest of 1836. A visit from Chopin in September fired Schumann into composition once again "with great gusto and excitement," though he did not conceive the present finale until later in the year, after he had met the young English composer William Sterndale Bennett, who finally received the dedication of the work and who arrived in Leipzig for the first time on 29 October. Schumann found himself drawn to Sterndale Bennett, whom he considered the brightest light on the English scene, and this friendship gave him an idea for a finale that would honor the young Englishman and serve as a compliment to his nationality. He selected a romance from the then-popular opera *Der Templer und die Jüdin (The Knight-Templar and the Jewess)* by Heinrich



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Marschner, based on Scott's *Ivanhoe,* to which are sung the words *"Wer ist der Ritter Hochgeehrt? . . . Du stolzes England freue dich!"* ("Who is the highly honored knight? . . . Proud England rejoice!") to build up a massive and powerful finale into which the original theme is several times inserted.

When he published the finished work in 1837, under the title *XII Etudes symphoniques,* Schumann omitted five variations which have, since his death, been published as an appendix to Opus 13 and which pianists occasionally—as in the present instance—include in a complete performance. The title, stressing the *symphonic* quality of the work, is wholly appropriate, for Schumann's keyboard conception is far grander than anything previously attempted in richness of texture, contrapuntal interplay of the lines, and virtuosic demands. At least one etude, the third (which is one of the few not specifically identified as a variation), is concerned with translating violin technique to the piano, and others involve layers of different textures that suggest division into different orchestral choirs. Whether in its published form, as twelve variations with finale, or in its enlarged form, with the addition of the posthumous variations, the *Symphonic etudes* mark the beginning of an epoch in romantic keyboard music.

During the early 1840s, **Chopin** produced a relatively small output following an outburst of composition in the late thirties. This was, in part, due to the fact that he was heavily involved in Parisian salons, where his cultivated intellect no less than his musical abilities made him a welcome guest, so that he had little free time or solitude for composition except during the summers spent at Nohant, the country home of his lover Aurore Dudevant, who used the pen name George Sand.

The description of Chopin's struggles in composing given in Sand's *Histoire de ma vie*—showing him spending weeks revising a page over and over, tearing his hair, and finally going back to the earliest version—are greatly romanticized. What was difficult and unpleasant for him was the drudgery of writing down his compositions, especially since they were in demand all over Europe, so that he had to produce three copies, one each for publishers in France, England, and Germany.

The B minor sonata, composed in 1844, was one of Chopin's last big works. A break with George Sand (brought about largely by family squabbles with her grown children) was devastating to the composer and marked the beginning of a decline that was hastened by his fragile health. Chopin has always been regarded as a miniaturist, unable to carry out such large-scale works as sonatas effectively. Yet this view usually overlooks the fact that, even in his small works, he has an expressive range far beyond that of most of his contemporaries. And though he does not expand and redefine the notion of sonata form with each large-scale work (as the Viennese classics had done), he—along with his better contemporaries—took a received notion of sonata form and used it as the vessel into which they might pour some extraordinarily fresh ideas. The B minor sonata in particular is linked together by a series of motives that serve to provide unity to a grand and sweeping architecture.

—Steven Ledbetter

Weekend Prelude

Friday, 31 July at 7



HAROLD WRIGHT, clarinet
BURTON FINE, viola
GILBERT KALISH, piano

MOZART — Trio in E flat for clarinet, viola, and piano, K.498
- Andante
- Menuetto
- Allegretto

SCHUMANN — *Märchenerzählungen,* Opus 132, for clarinet, viola, and piano
- Lebhaft, nicht zu schnell
 (Lively, not too fast)
- Lebhaft und sehr markirt
 (Lively and very strongly marked)
- Ruhiges Tempo, mit zarten Ausdruck
 (Calm tempo, with tender expression)
- Lebhaft, sehr markirt
 (Lively, very strongly marked)

Baldwin piano

NOTES

Clarinet. The very name of the instrument tells us that its earliest proponents considered it as a "little clarino," a substitute in some sense for the brilliant high trumpets *(clarini)* of the Baroque era; and for most of its early history (extending from near the beginning almost to the end of the eighteenth century), players tended to specialize in either the high *or* the low end of the instrument, known as the clarinet and chalumeau registers respectively. No modern instrument owes more to the imagination of a single composer than the clarinet does to **Mozart,** who composed for the clarinet of his friend Anton Stadler music that exploits both registers of the instrument and at the same time gives it a real personality. From the time he composed *Idomeneo* in 1780, clarinets became an essential and memorable part of his opera orchestra, and they contribute significantly to the special color of the Symphony No. 39. But most of all, Mozart wrote three works featuring the clarinet: the present trio, K.498, in 1786, the clarinet quintet, K.581, in 1789, and the clarinet concerto, K.622, not quite two months before his death in 1791.

Mozart entered the opening bars of the E flat trio into his personal catalogue of compositions on 5 August 1786 as the last of three chamber works with piano to be composed that summer following the first production of *Le nozze di Figaro.* Mozart wrote the work for the Jacquin family, or rather for the daughter of the family, Francisca, who would have played the piano part in the home performances, while Stadler played the clarinet and Mozart himself played the viola (his own favorite instrument for performing chamber music). The music is small-scaled and intimate, obviously intended for the personal pleasure of the performers, but it is also a remarkably unified score, with basic motives recurring in different movements.

When Artaria published the trio in 1788, he was clearly worried that there weren't enough clarinetists around to make the trio a commercial success, because he identified the scoring on the title page as for piano, *violin,* and viola, then added the note: "The violin part may also be played by a clarinet"! The melodic character and the soft accompaniment figures in the low register—for which Stadler was famous—call for the clarinet at every point. And it is, in any case, highly unlikely that clarinetists would ever willingly give up this work.

The fact that **Schumann**'s last years were clouded by declining health and finally insanity has rather drawn attention away from his late works—or, at any rate, attracted only the kind of backhanded compliments ("a remarkable work considering Schumann's condition") that are worse than nothing. Our tendency to overlook almost everything from about 1850 on may be attributed to this fact of his biography, but such vigorous late works as the *Rhenish* Symphony of 1850, the D minor violin sonata of 1851, and the daring but virtually unknown cantata *Des Sängers Fluch* of January 1852 suggest that we must be careful about drawing the line too early.

Schumann did, however, suffer rather seriously from poor health from April 1852 for something over a year. During that time his creative activity was largely comprised of fairly mechanical things—preparing piano scores of earlier compositions, composing piano accompaniments to Bach's unaccompanied violin sonatas, and so on. But in the summer of 1853 and through the fall he had one last burst of creativity, turning out new pieces with feverish regularity, virtually every week. On 30 September the Schumanns were visited by the violinist Joachim, who brought with him his new friend, the twenty-year-old Brahms. Brahms made an enormous impression on Schumann, who expressed his enthusiasm in an article, *Neue Bahnen (New Paths),* for the *Neue Zeitschrift für Musik.* The article was written during the four days between 9 and 13 October; on the first two of those days, Schumann also began and completed his *Märchenerzählungen,* Op. 132. The title *(Fairy Tales)* tells us that these lyrical miniatures are character pieces intended to suggest favorite stories of childhood. If Schumann had any particular tales or situations in mind, he never identified them, and we can enjoy the music without being burdened by such details.

—Steven Ledbetter

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Friday, 31 July at 9

VITTORIO NEGRI conducting

VIVALDI *The Four Seasons*

Concerto in E major, Opus 8, No. 1 (RV 269), *Spring*
Allegro
Largo
Allegro

Concerto in G minor, Opus 8, No. 2 (RV 315), *Summer*
Allegro non molto—Allegro
Adagio—Presto
Presto

Concerto in F major, Opus 8, No. 3 (RV 293), *Autumn*
Allegro
Adagio molto
Allegro

Concerto in F minor, Opus 8, No. 4 (RV 297), *Winter*
Allegro non molto
Largo
Allegro

INTERMISSION



MOZART Symphony No. 22 in C, K.162

Allegro assai
Andantino grazioso
Presto assai

MOZART Symphony No. 35 in D, K.385, *Haffner*

Allegro con spirito
Andante
Menuetto; Trio
Finale: Presto

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Antonio Vivaldi
The Four Seasons
Concerto in E major, Opus 8, No. 1 (RV 269), *Spring*
Concerto in G minor, Opus 8, No. 2 (RV 315), *Summer*
Concerto in F major, Opus 8, No. 3 (RV 293), *Autumn*
Concerto in F minor, Opus 8, No. 4 (RV 297), *Winter*

Antonio Lucio Vivaldi was born in Venice on 4 March 1768 and died in Vienna on 28 July 1741.

When a composer writes over 500 works in a single instrumental genre, musical scholars are kept hopping trying to straighten out which is which. This is especially true in the case of Vivaldi, who composed 220 violin concertos alone, of which 95 are in C major or A minor (keys that have neither sharps nor flats in the key signature). The only way we can have any idea what we are talking about is to provide a catalogue and a set of numbers to identify them unambiguously, but so far no catalogue has lasted for long, either because new works are discovered which require the reinterpretation of old information or because the catalogue itself is not satisfactory. Following an unsuccessful outdated attempt by Mario Rinaldi ("R. numbers"), Antonio Fanna produced a catalogue (with "F. numbers") for the publication of Vivaldi's works. Later the French scholar Marc Pincherle, as a supplement to his classic book on Vivaldi, put together a fuller and more accurate listing with a different organization ("P. numbers"). Pincherle's list has now been replaced by the most up-to-date, complete, rational, and reliable version of all, by the Danish scholar Peter Ryom ("RV numbers," for *"Ryom-Verzeichnis,"* or "Ryom Catalogue," to distinguish them from the earlier Rinaldi).

All this is by way of preface to indicate that it is often not the easiest thing in the world to know exactly which Vivaldi concerto we are talking about (though, as in the case of the present works, the programmatic subtitles help us out). The cynic, of course, would say, "What difference does it make? They all sound alike anyway." Now, while it is clear that Vivaldi developed certain standardized ways of handling the musical layout (which he used a lot simply because it worked), there are many fascinating variations of detail and many experiments, too. And while like any composer of that prolific era he sometimes cranked out a piece at high speed on demand by essentially rewriting an earlier piece, there is plenty of evidence that when he had the time he took pains to consider carefully the effect of the music. That effect was so overwhelming that it swept over much of Europe, and composers from the tip of the Italian boot up to England and Scandinavia attempted to imitate the directness of Vivaldi's pregnant themes and the energy of his rhythms, not to mention his highly refined ear for instrumental color.

If there is one work of Vivaldi's that has never suffered from confusion of identity, it is the series of four independent concertos known as *The Four Seasons,* the first four works in the Opus 8 set of twelve, all published under the title *Il cimento dell'armonia e dell'inventione (The Test of Harmony and*

Invention). The "test" in this case is conceived as a severe examination or trial of the powers of harmony (i.e., music) and invention (i.e., the composer's imagination) in creating musical illustrations of specific programmatic ideas. Program music had a history going back centuries in Vivaldi's day, but his approach was fresh and brilliant. His treatment of the seasons cleverly integrated the ritornello form of his concerto movements (in which a substantial passage reappears several times as a sort of refrain) with the diversity required for the "illustrations" by having the ritornello reflect a continuing natural phenomenon of the season (such as "Languor from the heat" in the first movement of *Summer*), while the episodes in between ritornello statements provide vivid sound-pictures of specific events.

The published Opus 8 is dedicated to Count Venceslas Morzin, a member of an aristocratic Bohemian family (which later played an important part in Haydn's early years as a symphonist), who came to Venice as part of his duties in the Imperial service. There Vivaldi had become acquainted with him and even accepted the possibly honorific post of Master of Music in his service. With the Count's private orchestra he

SONETTO DIMOSTRATIVO

Sopra il Concerto Intitolato La

PRIMAVERA

Del Sigre D. Antonio Vivaldi

Giunt' è la Primavera e festosetti
La salutan gli Augei con lieto canto,
E i fonti allo spirar de' Zeffiretti
Con dolce mormorio scorrono intanto:

Vengon coprendo l'aer di nero amanto
E Lampi, e tuoni ad annuntiarla eletti
Indi, tacendo questi, gli Augelletti
Tornan di nuovo al lor canoro incanto:

E quindi sul fiorito ameno prato
Al caro mormorio di fronde e piante
Dorme'l Caprar col fido con a lato.

Di pastoral Zampogna al suon festante
Danzan Ninfe e Pastor nel tetto amato
Di primavera all'apparir brillante.

DESCRIPTIVE SONNET

of the concerto entitled

SPRING

by Signor D. Antonio Vivaldi

Spring has come and joyfully
The birds greet it with happy song,
And the brooks, while zephyrs gently blow,
With sweet murmuring flow along:

There come, shrouding the air with a black cloak,
Lightning and thunder chosen to herald it;
Then, when these are silent, the little birds
Return to their melodious incantations:

And now, in the gaily flowered meadow,
To the soft murmuring of boughs and grasses,
The goatherd sleeps with his faithful dog at his side.

To the festive sound of a pastoral pipe,
Nymphs and shepherd dance under their beloved sky
At the glittering appearance of spring.

led performances of *The Four Seasons* but apparently found that there was some confusion about the incidents depicted in the musical program, because when he published the work, Vivaldi added four sonnets, each describing the content of one of the concertos, as well as a series of marginal notes in the parts to indicate to the players what image they were intended to represent. These are sometimes fairly general and even obvious (as in the first movement of *Spring*, where the episodes in order are "Song of the birds," "The brooks flow," "Thunderclaps," and "Song of the birds" again). Others are charmingly and naively specific: the second movement of *Spring*, for example, notes that the orchestral violins represent "The murmuring of boughs and grasses," the repeated viola notes are "The barking dog," and the gentle solo violin line above it all is "The sleeping goatherd." The sonnets appended to the score are anonymous, but since they follow the sequence of events in the music quite exactly and make no great claims as poetry, we may perhaps safely assume that Vivaldi himself wrote them. Each sonnet (constructed in the Petrarchan form) is laid out so that all three movements of a given concerto are described in the course of its fourteen lines; they are given here as the composer's guide through the varied images of these colorful and brilliantly conceived works.

—Steven Ledbetter

L'ESTATE

Sotto dura staggion dal sole accesa
Langue L'huom, langue'l gregge, ed arde il Pino;
Scioglie il cucco la Voce, e tosto intesa
Canta la Tortorella e'l gardelino.

Zeffiro dolce spira, mà contesa
Muove Borea improviso al suo vicino;
E piange il Pastorel, perchè sospesa
Teme fiera borasca, e'l suo destino;

Toglie alle membra lasse il suo riposo
Il timore de' Lampi, e tuoni fieri
E de mosche, e mosconi il stuol furioso!

Ah che pur troppo i suoi timor son veri.
Tuona e fulmina il Ciel e grandinoso
Tronca il capo alle spiche e a' grani alteri.

SUMMER

In the harsh season scorched by the sun,
Languish man and flock, and the pine is set afire;
The cuckoo begins to call, and soon after,
The turtle-dove and the goldfinch are heard singing.

Zephyr sweetly blows, but Boreas suddenly
Enters into a contest with its neighbor;
And the little shepherd weeps, for he fears
The awesome threatening storm, and his fate;

To his tired limbs rest is denied
By the feat of lightning, awesome thunder
And the furious swarm of flies and hornets!

Alas, his fears are justified.
The sky is filled with thunder and lightning.
And hail cuts down the proud grain.

L'AUTUNNO

Celebra il Vilanel con balli e Canti
Del felice raccolto il bel piacere;
E del liquor di Bacco accesi tanti
Finiscono col sonno il lor godere.

Fa ch'ognuno tralasci e balli e canti:

L'aria che temperata dà piacere,
E' la staggion ch'invita tanti e tanti
D'un dolcissimo sonno al bel godere.

I cacciator alla nov'alba à caccia
Con corni, Schioppi, e canni escono fuore
Fugge la belva, e seguono la traccia;

Gia sbigottita, e lassa al gran rumore

De' Schioppi e canni, ferita minaccia

Languida di fuggir, mà oppressa muore.

AUTUMN

The peasant celebrates with dances and songs
The pleasure of the happy harvest;
And inflamed by the wine of Bacchus, many
End with sleep their revelry.

The mild pleasant air makes all abandon dance and song;
This is the season which invites all mankind
To the sweet delights of peaceful sleep.

The hunters, at the break of dawn,
With horns, guns, and hounds set forth.
The animal flees, and they follow its tracks;

Already frightened and tired by the great noise
Of guns and hounds, the wounded animal attempts
Vainly to flee, but is overcome and dies.

L'INVERNO

Agghiacciato tremar tra nevi algenti
Al severo spirar d'orrido Vento,
Correr battendo i piedi ogni momento;

E pel soverchio gel battere i denti;

Passar al foco i dì quieti e contenti
Mentre la pioggia fuor bagna ben cento

Camminar sopra il ghiaccio, e a passo lento
Per timor di cader, girsene intenti;

Gir forte, sdrucio ar, cader a terra,
Di nuovo ir sopra'l ghiaccio e correr forte
Sinch' il ghiaccio si rompe, e si disserra;

Sentir uscir dalle serrate porte
Siroco Borea e tutti i Venti in guerra.
Quest' è'l verno, ma tal, che gioia apporte.

WINTER

Trembling with cold amidst icy snows
While a frightful wind harshly blows,
Running and stamping one's feet every minute:
And from the unbearable cold feeling one's teeth chatter;

Spending quiet contented days by the hearth
While the rain outside drenches people by the hundreds;
Walking on ice, and moving about cautiously
With slow steps for fear of falling;

Rushing, slipping, falling down,
Again walking on ice and running fast
Until the ice cracks and splits;

Hearing burst forth from the bolted doors
Sirocco, Boreas, and all the winds at war.
This is winter, but O what joy it brings!

Wolfgang Amadè Mozart
Symphony No. 22 in C, K.162
Symphony No. 35 in D, K.385, *Haffner*

Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo in 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. The C major symphony, K.162, was composed in Salzburg in April 1773. It is scored for two each of oboes, horns, and trumpets, and the usual strings. The Haffner *Symphony, K.385, was composed in Vienna in July 1782. It was originally scored for two oboes, two bassoons, two horns, two trumpets, timpani, and strings. In 1785 Mozart enlarged the orchestra to include pairs of flutes and clarinets.*

The word "eclectic" is sometimes used as a term of critical opprobrium when applied to music by contemporary composers. Somehow, it is assumed, the composer must find his own style which should be identifiably different and "original." Mozart is the classic case to prove the fallaciousness of oversimplified attacks on eclecticism. No composer ever gathered more musical experiences from a wider range of sources and then employed them in his own work. Already as a small child he had the extraordinary experience of visiting most of the musical capitals of Europe and of meeting and hearing great composers and performers, so that by the time he was in his teens he had a closer first-hand knowledge of musical taste all over the continent than many composers of the day could achieve in a long lifetime of assiduous study. Moreover he was able to absorb at once whatever might be of use to him from all the different kinds of music he heard and to turn it into his own special brand. The point, of course, is that Mozart was a genius, with his own talent which needed only a little fertilization to grow and flourish on its own, but the impetus came from an amazingly wide range of influences. Still, a genius is never more identifiable than when he tries to copy someone else because he cannot help but let his own originality shine through. This is as true of the visual arts as it is of music (Dürer's studies in Italy produced copies of Mantegna that are at once faithful to the original, yet clearly by Dürer). And with Mozart we can enjoy the pleasure of tracking his youthful journeys in their stylistic effect on his compositions.

The symphony that is conventionally numbered 22 (the newest listings of Mozart's works list many more symphonies and symphonic movements than the traditional 41, though most of the additions are juvenilia) was one of a group of four that Mozart composed after returning from his third Italian tour. All four of them consist of three movements, without a minuet, in the favored Italian style, and they are very short (without even the normal two sections separated by a double bar for repeats). In this first symphony of the group of four, the seventeen-year-old composer plays with contrasts of sonority and dynamics while using thematic material that is, on the whole, cut from standardized cloth, whether in the simple arpeggios and scales of the first movement or the characteristic hunting fanfares of the finale.

The Haffner family of Salzburg has been immortalized in two compositions by Mozart, the *Haffner* Serenade, K.250 (248b), of 1776,

1981 Festival of Contemporary Music

Presented by the Berkshire Music Center in association with the Fromm Music Foundation at Harvard

Saturday, 1 August—Thursday, 6 August 1981
at Tanglewood

Saturday, 1 August, 1:30 p.m.: Tent
Festival Preview with Gunther Schuller and Paul Fromm

Saturday, 1 August, 2:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Fellowship Program
Works by Karl Husa, Lukas Foss, Ralph Shapey, Samuel Adler, and Franz Tischhauser

Sunday, 2 August, 2:30 p.m.: Shed
Boston Symphony Orchestra
Seiji Ozawa, conductor
Concert including Peter Maxwell Davies's Symphony No. 2, commissioned by the Boston Symphony Orchestra for its centennial

Sunday, 2 August, 8:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Fellowship Program
Gunther Schuller, Gary Sheldon, and Ken Takaseki, conductors
Works by Robert Selig, Lester Trimble, Francis Miroglio, Isang Yun, and Mario Davidovsky

Monday, 3 August, 8:30 p.m.: Theatre-Concert Hall
COLLAGE Contemporary Music Ensemble
Arthur Weisberg, conductor
Phyllis Curtin, soprano
Works by David Koblitz, Mario Davidovsky, and Donald Sur; Arnold Schoenberg's *Pierrot Lunaire*

Tuesday, 4 August, 8:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Fellowship Program
Theodore Antoniou, conductor
Works by Tona Scherchen, Thomas Oboe Lee†, Walter Mays†, Yoshihisa Taira, and Girolamo Arrigo

Wednesday, 5 August, 8:30 p.m.: Theatre-Concert Hall
Berkshire Music Center Orchestra
Gunther Schuller, conductor
Works by Oliver Knussen, Ramon Zupko†, Yehudi Wyner, and Igor Markevitch

Thursday, 6 August, 8:30 p.m.: Theatre-Concert Hall
Emerson String Quartet
Works by Béla Bartók, Mario Davidovsky, and Claude Debussy

†The works by Walter Mays, Thomas Oboe Lee, and Ramon Zupko were commissioned by the Berkshire Music Center and the Fromm Music Foundation for the 1981 festival.

All events except the Boston Symphony Orchestra and Emerson String Quartet concerts, which require Berkshire Festival Tickets, are free to Friends of Music at Tanglewood and open to the public for a $4.00 contribution at the Main Gate.

commissioned for a family wedding, and the *Haffner* Symphony, K.385, of 1782. Actually the symphony was not originally intended as such. Mozart was asked to write another serenade, presumably to be played at the celebration given when a member of the family was elevated to the nobility. He turned out his work piecemeal in great haste at the end of July and beginning of August 1782, sending each movement to his father Leopold in Salzburg as soon as it was finished. Then, astonishingly enough, he forgot all about it. The serenade as originally conceived and written contained six movements, with a march and a second minuet in addition to the four that remain. The march survives as K.408/2 (385a); the minuet is lost.

The following year, Leopold sent the music back to Wolfgang in Vienna for performance as a symphony, and the young man wrote: "My new *Haffner* Symphony has positively amazed me, for I had forgotten every single note of it. It must surely produce a good effect." For the performance, Mozart selected the four movements that survive in the symphony, added flutes and clarinets to the score, and included it in his concert of 29 March 1783—which he began with the first three movements of the new symphony, followed by an aria, a piano concerto, an operatic scena, a *concertante* symphony, another concerto, another scena, a keyboard fugue, and a vocal rondo, before closing with the finale of the symphony!

Even though it survives only in its four-movement form, the *Haffner* Symphony still recalls the many earlier serenades he had composed for Salzburg, which gradually became more and more "symphonic" and less freewheeling, requiring the full attention of the concert listener, rather than simply his awareness that some music was going on in the background. The pomp of the first movement is splendidly worked out with material based almost entirely on the opening gesture. The Andante is lush and delicately elaborate, filled with those graces we call "Mozartean." The minuet contrasts a vigorous and festive main section to a more graceful Trio. And the finale, with its witty play of dynamics in the various returns of the rondo tune, makes, as Mozart himself immediately recognized, the perfect close to a concert.

—S.L.

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Wednesday, August 12
7:00 - "The Russian Violin School • 8:00 - Wine & Cheese • 8:30 - Concert
Bach - Franck - Ravel - Prokovief - Scriabin

Bartok Centennial Concert
Wednesday, August 19
7:00 - Dance Prelude to include "Contrasts" choreographed by *Berkshire Ballet*

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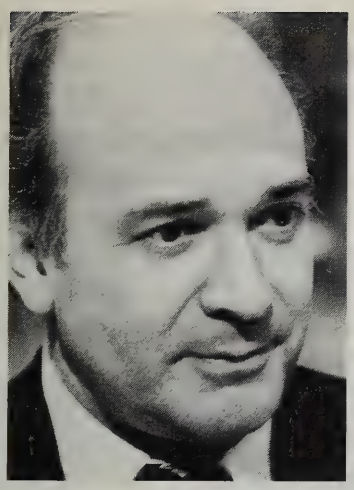
Stockbridge Chamber Concerts



Alexis Weissenberg

Pianist Alexis Weissenberg has generated excitement throughout the world; he has appeared as soloist with every major orchestra, including the Berlin Philharmonic, the Boston Symphony, the Chicago Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the New York Philharmonic, the Orchestre de Paris, the Vienna Philharmonic, the Philharmonia of London, and the orchestra of La Scala, Milan. Born in Sofia, Bulgaria, Mr. Weissenberg began his piano studies there and later continued his musical education in Israel, where he made his professional debut at fourteen. He was immediately invited to make a tour of South Africa, then came to America to attend the Juilliard School. After a successful tour of Israel, Egypt, Turkey, and South America, he made his American debut with the New York Philharmonic under George Szell. That same year he won the Leventritt International Competition, was invited to appear with Ormandy and the Philadelphia, and launched a United States concert tour. For several years following he made annual tours of America, Europe, South America, and the Near East, and then, after a self-enforced sabbatical in Madrid and Paris, he returned to the concert stage in Paris to thunderous acclaim.

Mr. Weissenberg has been a frequent guest with the Boston Symphony since his first appearance in January 1970, most recently for the Bartók Second Piano Concerto under Seiji Ozawa's direction this past November. He has performed in recital on the "Great Performers" series at Lincoln Center, and festival appearances have included Ravinia, Blossom, Tanglewood, Salzburg, and Berlin, under such conductors as Herbert von Karajan, Lorin Maazel, and James Levine. Mr. Weissenberg may be heard on Angel, RCA, and Connoisseur records.



Harold Wright

Harold Wright has been principal clarinet player of the Boston Symphony Orchestra since the 1970-71 season. Born in Wayne, Pennsylvania, he began clarinet at the age of twelve and later studied with Ralph McLane at the Curtis Institute in Philadelphia. He has been a member of the Houston and Dallas symphonies and principal clarinet of the Washington National Symphony.

Mr. Wright was a Casals Festival participant for seven years, he played at the Marlboro Festival for seventeen years, he has toured with the National Symphony and the Marlboro Festival players, and he has performed with all of this country's leading string quartets. His many recordings include sonatas by Brahms, Copland's Sextet, Mozart's clarinet quintet, and Schubert's *Shepherd on the Rock* with Benita Valente and Rudolf Serkin. His recording of the Mozart Clarinet Concerto with Seiji Ozawa and the Boston Symphony has recently been released by Deutsche Grammophon. Mr. Wright teaches at Boston University and at the Berkshire Music Center at Tanglewood, and he is a member of the Boston Symphony Chamber Players.



Burton Fine

Principal BSO violist Burton Fine joined the orchestra as a second violinist in 1963 after nine years as a research chemist with the National Space and Aeronautics Administration's Research Center in Cleveland. During that time he played with a number of chamber music ensembles. He studied for four years with violinist Ivan Galamian at the Curtis Institute before moving to the University of Pennsylvania for a B.A. in chemistry, and he holds a Ph.D. from the Illinois Institute of Technology. He auditioned for and won his present Boston Symphony position at the beginning of his second year with the orchestra. He is on the faculties of the New England Conservatory of Music and the Berkshire Music Center and is a member of the Boston Symphony Chamber Players. Mr. Fine is violist with the recently established GBH/Boston Artists Ensemble, which initiated a series of live chamber music broadcasts last year.



Gilbert Kalish

Born in 1935, Gilbert Kalish did his undergraduate work at Columbia College and studied piano with Leonard Shure, Isabella Vengerova, and Julius Hereford. He appears regularly with the Boston Symphony Chamber Players, with whom he has toured Europe and the United States, and he has been heard as soloist with the Boston Symphony Orchestra and the Buffalo Philharmonic. Noted for his performances of twentieth-century repertory, Mr. Kalish has long been the pianist of the Contemporary Chamber Ensemble, and he has played concertos of Berg, Carter, Messiaen, and Stravinsky. He has performed as soloist in the United States, Europe, Australia, and New Zealand, and he may be heard on recordings for Columbia, CRI, Desto, Folkways, and Nonesuch; his recordings for the latter company include several volumes of Haydn piano sonatas and Charles Ives's *Concord* Sonata. Mr. Kalish is an artist-in-residence at the State University of New York at Stony Brook and Head of Keyboard Activities at Tanglewood's Berkshire Music Center.



Vittorio Negri

Italian-born Vittorio Negri began his conducting career at the Salzburg Mozarteum as assistant to Bernard Paumgartner after studying conducting, composition, and violin in his home town of Milan. Acclaimed throughout the world for his interpretations of Venetian baroque music, his recordings of music by Gabrieli in St. Mark's, Venice, for CBS won the Grammy award in two successive years. Mr. Negri has also been an important contributor to contemporary knowledge of Vivaldi's vocal music: his recording of Vivaldi's *Judith triumphans* won the Grand Prix du Disque Lyrique in 1975 in Paris and the Japan Art Festival Award in 1976 in Tokyo; his performances and recording of the opera *Tito Manlio* were the first in modern times; and his recording of Vivaldi's complete sacred choral music won the Caecilia Prize in 1978, the Stereo Review Award in 1979, and the Opera News Choral Music Award in 1980. His other important award-winning recordings include the *Requiem* of Domenico Cimarosa, which

received its first modern performance under Mr. Negri's direction at the Montreux Festival, and Mozart's *Betulia liberata*. Mr. Negri's festival appearances have included Salzburg, Orange, Flanders, Versailles, the Sagra Musicale Umbra, Dresden, Montreux, and Monte Carlo, and he conducts concerts and opera in Europe, Canada, and the United States. This evening's appearance is his first with the Boston Symphony Orchestra.



Joseph Silverstein

Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of twenty-three, became concert-master in 1962, and was named assistant conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award. Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Geneva, Jerusalem, and Brussels. He appears regularly as soloist with the Boston Symphony, and he conducts the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England, as well as a fourteen-concert European tour in May of 1980 and their recent fifteen-city American tour. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish, and his recording of the Grieg violin sonatas with pianist Harriet Shirvan is available from Sound Environment Recording Corporation.

Mr. Silverstein is chairman of the faculty of the Berkshire Music Center at Tanglewood and adjunct professor of music at Boston University. In the fall of 1976 he led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he was interim music director of the Toledo Symphony. Mr. Silverstein is also music director of the Worcester Symphony, and he has recently been named principal guest conductor of the Baltimore Symphony Orchestra.

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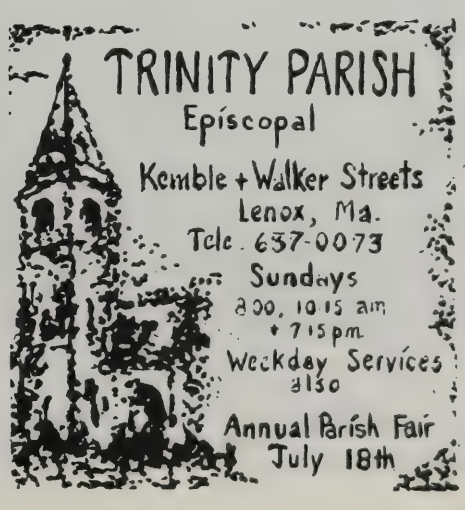
BSO NEWS NOTES

Centennial News

On 22 October 1981 the Boston Symphony Orchestra celebrates its one hundredth birthday, and two very special events will mark the occasion that week. Sunday, 18 October is the date for a gala concert and dinner dance: Seiji Ozawa will lead the orchestra in an unprecedented program featuring world-renowned guest artists Itzhak Perlman, Leontyne Price, Mstislav Rostropovich, Rudolf Serkin, and Isaac Stern, all of whom will be guests of honor at the dinner dance to follow at the Park Plaza Hotel in Boston. And on 22 October, the actual birthday, Seiji Ozawa will lead the Boston Symphony in a free outdoor performance of Beethoven's Ninth Symphony on the Boston Common, with soloists Faye Robinson, Katherine Ciesinski, Dennis Bailey, and John Cheek, as well as John Oliver's Tanglewood Festival Chorus.

The following week, Mr. Ozawa and the orchestra begin a three-week, eleven-concert international tour taking them to Osaka, Nagoya, and Tokyo in Japan, then to Paris, Frankfurt, Berlin, Vienna, and London. This continues the orchestra's centennial tour activities which began in March with a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years.

The orchestra's 1980-81 hundredth-anniversary season has been marked by other observances as well. Two of the twelve works commissioned by the Boston Symphony Orchestra for its centennial—Leonard Bernstein's Divertimento for Orchestra and Peter Maxwell Davies's Symphony No. 2—have already been performed, and John Corigliano's *Promenade* Overture written for the Boston Pops had its premiere in Symphony Hall last month. A poster to commemorate the orchestra's one hundredth birthday was specially commissioned from Robert Rauschenberg, one of America's most prominent artists; this strikingly colorful montage is available in two forms, a special limited edition of 300 signed and numbered lithographs available through the BSO Friends' Office, or as a printed poster available at the Glass House on the Tanglewood grounds. Also available at the Glass House is a special souvenir booklet, "The First Hundred Years," printed in conjunction with a centennial exhibit mounted in Symphony Hall last February and offering a wonderful assortment of photographs along with essays on various aspects of the Boston Symphony Orchestra's activities and history.



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1981 Tanglewood



BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Sir Colin Davis, Principal Guest Conductor
Joseph Silverstein, Assistant Conductor

Saturday, 1 August at 8:30

SEIJI OZAWA conducting

HAYDN — Symphony No. 39 in G minor
- Allegro assai
- Andante
- Menuet; Trio
- Finale: Allegro di molto

INTERMISSION

WAGNER — *Tristan und Isolde,* Act II

Isolde	JESSYE NORMAN
Brangäne	GWENDOLYN KILLEBREW
Tristan	JON VICKERS
King Marke	AAGE HAUGLAND
Melot	WARREN ELLSWORTH
Kurvenal	KEITH KIBLER

Please do not take pictures during the concert. Flashbulbs, in particular, distract the musicians and other members of the audience.

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Baldwin piano

NOTES

Joseph Haydn
Symphony No. 39 in G minor

Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March 1732 and died in Vienna on 31 May 1809. He composed his Symphony No. 39 about 1766 or 1767; the date of its first performance, which certainly took place at Esterháza under the composer's direction, is unknown. The symphony is scored for two oboes, four horns, and strings, with bassoon and harpsichord continuo.

Symphonies (and other works) in minor keys are relatively rare in the Classical era, and they almost always aim at the expression of somber or even tragic emotions (as opposed to the treatment of the minor only a short time earlier in the Baroque era, where minor keys were often used for works even of a quite jolly character). At the end of the eighteenth century, string quartets, piano sonatas, and other similar works were often published in groups of six, with a bow to the minor mode in *one* of them. But for some reason, Haydn's output beginning in the last half of the 1760s and continuing for a decade reveals a much greater emphasis on the minor. This change was once called a "romantic crisis" and was later labeled *"Sturm und Drang."* Both terms reflect the preoccupations of the scholars who use them. "Romantic crisis" hints at the belief that biographical facts are inevitably reflected in the music, so that if the work seems somehow more "expressive," the explanation must lie in the composer's private life. *Sturm und Drang* ("storm and stress") is a literary term borrowed from the subtitle of a play by Friedrich Maximilian von Klinger to refer to a sudden outpouring of intensely subjective, egocentric plays and stories (among them the earliest large works of Goethe); applying the term to Haydn's music, however, suggests a literary inspiration that is simply not present. In fact, most of Haydn's so-called *Sturm und Drang* symphonies were composed before the literary *Sturm und Drang* got fairly under way.

Recently Haydn's biographer, H.C. Robbins Landon, observing that many Austrian composers contemporary with Haydn (figures once quite famous, but unknown to the modern concertgoer, like Florian Leopold Gassmann, Carlos d'Ordoñez, Karl Ditters von Dittersdorf, and Johann Baptist Vanhal) underwent a similar change at about the same time, has spoken of "the Austrian musical crisis," a general term that avoids the biographical and literary fallacies but fails to explain the sudden surge of interest in minor keys and such accompanying expressive devices as increased syncopation, leaping melodies, a wider range of dynamic markings, and the use of contrapuntal forms. There was certainly some influence from the extravagant, even sometimes bizarre works of C.P.E. Bach, whom both Haydn and Mozart ranked as a major master. But whatever the reason for this attention to the minor, the so-called *Sturm und Drang* symphonies of Haydn provided a concentrated opportunity to exploit a certain kind of musical expression and to develop techniques that were passed on to other composers.

In the case of Symphony No. 39 (the numbering does not accurately reflect the order of composition), the first and last movements are high points of the new style; moreover, they introduced a new wrinkle in scoring that was later adopted by Mozart. This was the use of four horns, two in G and two in B flat. The valveless horns of the day could play only a very limited number of notes closely related to the key in which they were pitched. This meant that they were all but useless in those sections of the movement in which the composer has modulated away from the home tonic (which was almost always in or very near the key of the horns). By employing sets of horns in the key of the tonic and of the relative major (which would normally be the secondary key of the piece), Haydn was able to use horn sound far more significantly than would have been the case otherwise. His solution to this perpetual problem was adopted by Mozart half a dozen years later when he wrote his "little" G minor symphony, K.183. Vanhal and J.C. Bach also modeled symphonies on Haydn's. And even when Mozart came to write his "great" G minor symphony, K.550, his first impulse was to write for two pairs of horns, in G and B flat; later he reduced the complement of horns to a single pair.

The opening of the first movement is masterful in its new projection of tension through the simplest of means: Haydn keeps the entire full statement of the principal theme at a hushed, *piano* dynamic, and inserts utterly unexpected bars of rest between the phrases to throw the rhythmic parsing out of kilter. His attention is hypnotically fixed on the first subject, using it also in the secondary key of B flat and in contrapuntal extensions throughout. The slow movement, for strings only, is still somewhat old-fashioned compared to the rest of the work. The minuet, back in G minor, is stern enough to match the remainder of the symphony, though the Trio is unexpectedly fuller and more lush in its scoring (usually it is the lighter element of such dance movements). The finale returns once again to the energy levels and dynamic drive of the opening movement, with restless leaps, racing scales, and sudden dynamic shifts.

—Steven Ledbetter

Opening Gala Benefit Concert
Wednesday, August 12
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Richard Wagner
Tristan und Isolde, Act II

Wilhelm Richard Wagner was born in Leipzig, Saxony, on 22 May 1813 and died in Venice on 13 February 1883. The prose sketch for Tristan und Isolde *was begun on 28 August 1857 and the poem completed the following 18 September. The music was composed between 1 October 1857 and 19 July 1859, the autograph score completed by 6 August 1859. The music of Act II was composed between 4 May 1858 and 9 March 1859. The first performance of* Tristan und Isolde *was given in Munich on 10 June 1865, Hans von Bülow conducting, with Ludwig Schnorr von Carolsfeld (Tristan), Malvina Schnorr von Carolsfeld (Isolde), Anna Deinet (Brangäne), and Mssrs. Zottmayer (Marke), Mitterwurzer (Kurvenal), and Heinrich (Melot). The only previous Boston Symphony performances of* Tristan, *Act II, were led by William Steinberg at his final Symphony Hall concerts as music director on 21 and 22 April 1972, with James King (Tristan), Eileen Farrell (Isolde), Nell Rankin (Brangäne), Robert Hale (Marke), John Davies (Kurvenal), and Dean Wilder (Melot). The orchestra for* Tristan *includes three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones and bass tuba, triangle and cymbals in the first act only, timpani, harp, and strings, with an additional three trumpets, three trombones, six horns ("more if possible"), and English horn on or back-stage. Wagner notes that the string players should be "particularly good, and numerous."*

The summer of 1857 was a difficult time for Wagner. Hopes for the production of his *Ring*-in-progress were all but gone, and negotiations with his publishers were getting nowhere; there was no regular source of income; he had had no new work staged since the premiere of *Lohengrin* under Liszt at Weimar in 1850; and so it was obviously time for something more likely to be produced than the *Ring*. This he thought he had found in *Tristan und Isolde*. As early as December of 1854 he had written to Liszt, ". . . since never in my whole life have I tasted the real happiness of love, I mean to raise a monument to that most beautiful of dreams, in which, from beginning to end, this love shall really sate itself to the full for once. I have in my mind a plan for *Tristan und Isolde*, the simplest but most full-blooded musical conception . . ." Now he wrote to Liszt of his determination to finish *Tristan* "at once, on a moderate scale, which will make its performance easier . . . For so much I may assume that a thoroughly practicable work, such as *Tristan* is to be, will quickly bring me a good income and keep me afloat for a time."

An incentive, too, to the work on *Tristan* was his move to a cottage on the estate in Zurich of his friends Otto and Mathilde Wesendonck. The latter, in particular, had become an ardent Wagner devotee following a concert performance of the *Tannhäuser* Overture led by the composer in 1851. Otto was a successful German businessman and partner in a New York silk company. The Wesendoncks first settled in Zurich in 1851, and it was at Mathilde's instigation that Wagner and his wife Minna were later provided lodging on the Wesendonck estate in a cottage christened "the Asyl" (meaning "asylum, refuge"), so-called after a reference in Mathilde's letter of invitation to Minna. Here Wagner and

Mathilde Wesendonck were drawn intimately to one another. The history books hedge on whether their relationship was physical as well as intellectual and spiritual—Minna, of course, assumed the worst, especially after intercepting a covert letter from Wagner to Mathilde in early April of 1858—but there is no question that its intensity is to be felt in the music written during that time. Wagner separated from Minna and left the Asyl on 17 August 1858, traveling to Venice and taking up residence during the winter of 1858-59 in the Palazzo Giustiniani, where he composed the second act of *Tristan.* (The third act would be composed in the Hotel Schweizerhof in Lucerne, where Wagner relocated in March of 1859.)*

To backtrack just a bit—when Wagner broke off work on the *Ring* in August 1857, it seems altogether likely that, practical considerations aside, the very act of composing had become unmanageable for him. What had been conceived as a single opera in late 1848/early 1849 had

*Wagner had married Minna Planer, an actress four years older than himself, in November of 1836. She was with him through the early years in Magdeburg, Königsberg, and Riga, through his first period of struggle for recognition in Paris, and, from April of 1842, in Dresden, where the success of his opera *Rienzi, der Letzte der Tribunen* in October that year was followed by the premiere of *Der fliegende Holländer* in January 1843 and by Wagner's appointment as conductor of the Royal Saxon Court at Dresden that February. There Wagner remained until his involvement in the May 1849 revolution resulted in flight to Switzerland and political exile from Germany. Wagner based himself in Zurich, occupying himself with theoretical writings—including the mammoth *Oper und Drama* of 1851—and the early stages of work on *Der Ring des Nibelungen,* lacking regular income and dependent on friends for support.

Poor Minna suffered much at the hands of the early Wagner idolators and biographers; even Ernest Newman, on whose work so much of today's scholarship still depends, could not resist. In a brief biography of Wagner prepared for the British Novello series in 1940, Newman observed that "Nietzsche might almost have had Minna in his mind when he wrote, 'Women always intrigue privately against the higher souls of their husbands: they want to cheat them out of their future for the sake of a painless and comfortable present.'"

To complete (for present purposes, at least) the story of important women in Wagner's life at this time: on 18 August 1857, Franz Liszt's illegitimate daughter Cosima was married to Hans von Bülow, who was one of her father's students. Eleven days later they arrived for a three-week stay with Wagner at the Asyl. On another visit there a year later, the Bülows witnessed the final collapse of Wagner's marriage to Minna in the face of his relationship with Mathilde Wesendonck. Cosima, initially cool toward Wagner since their first meeting late in 1853, and, incidentally, twenty-four years younger than Wagner, ultimately changed her tune. She and Wagner acknowledged their love for each other on 28 November 1863, during a visit by Wagner to the Bülows home in Berlin. They had three children out of wedlock: Isolde, born 10 April 1865; Eva, born 17 February 1867; and Wagner's only son, Siegfried, born 6 June 1869. Eleven days after Siegfried was born, and in response to Cosima's request for a divorce, von Bülow wrote: "You have preferred to devote your life and the treasures of your mind and affection to one who is my superior, and, far from blaming you, I *approve* your action from every point of view and admit that you are perfectly right . . ." This suggests in no small measure the strength of Wagner's hold over his admirers. Wagner and Cosima were married on 25 August 1869.

been expanded, in the wake of Wagner's theoretical outpourings of 1849-51, into a four-opera cycle. Having brought the music of the *Ring* to the end of *Siegfried's* second act, Wagner the composer was likely having trouble keeping abreast of Wagner the theorist: as the music of *Siegfried,* Act II, progresses, one can sense a quality at times akin to that of treading water. In any event, the third act of *Siegfried* would begin, when work on the *Ring* was resumed in March 1869, with a strength, determination, and certainty destined to flow unimpeded through the closing D flat major of *Götterdämmerung.* And these traits are never lacking in the two works Wagner completed before turning again to the music of *Siegfried,* the two works in which, to use the standard phrase, he "consolidated his theories": *Tristan und Isolde,* completed in August 1859, and *Die Meistersinger von Nürnberg,* the music to which was composed between March 1862 and October 1867.*

Of course, by the time Wagner completed *Tristan,* he knew that his plan for "a thoroughly practicable work" had given rise to something rather different. In August 1860, writing to Mathilde Wesendonck, he noted that "upon reading it through again, I couldn't believe my eyes or my ears . . . I've overstepped whatever lies within the powers of execution." An attempt to stage the work in Karlsruhe in 1861 was abandoned; likewise the following year in Vienna, by which time Wagner had written to Minna, with whom he remained in contact, that "my older operas are being put on all over the place, but with my new works I am having

*Another product of these years was the Paris version of *Tannhäuser,* mounted on 13 March 1861 after an unprecedented sequence of 164 rehearsals and then withdrawn after only three performances as a result of political and social machinations. But that's another story altogether.



Mathilde Wesendonck with her son Guido in 1856



Richard Wagner in 1859

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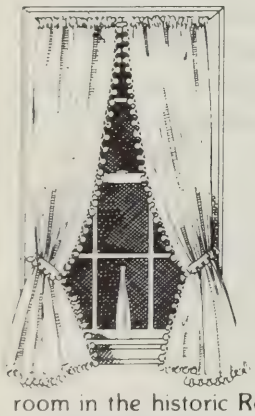
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insuperable difficulties . . . Karlsruhe has already done *Tristan* no good: my enemies are gleefully spreading the word that 'it's my best score, but it's unperformable.'"

But circumstances changed. In 1863, Wagner published a new edition of his *Ring* poem, calling in the preface for "a German prince" who might come to his aid and to the aid of German opera. The following May his entreaty was answered by the eighteen-year-old Ludwig II of Bavaria, who had ascended the throne in March 1864. Ludwig settled Wagner's debts, commissioned Wagner to complete the *Ring*, and made possible the first performance of *Tristan* on 10 June 1865, in Munich.* The conductor was Hans von Bülow, whom Wagner had had Ludwig appoint court pianist in Munich and whom he described as "the very man who once accomplished the impossible, making a piano reduction of this score that can actually be played, although nobody yet understands how he contrived to do so." Wagner was thrilled with the outcome, as was King Ludwig, at whose insistence an additional performance was added to the three originally scheduled. The Munich press attributed the applause at the premiere to a claque†; the Leipzig *Allgemeine Musikalische Zeitung*, in early July, offered more in the way of a gut reaction:

> . . . not to mince words, it is the *glorification of sensual pleasure* tricked out with every titillating device, it is unremitting *materialism*, according to which human beings have no higher destiny than, after living the life of turtle doves, "to vanish in sweet odors like a breath" [this a reference to Isolde's concluding *Liebestod*]! In the service of this end, music has been enslaved to the word; the most ideal of the Muses has been made to grind the colors for indecent paintings!
>
> The most indecent thing of all, in our view, is the very act of transferring the poem of *Tristan und Isolde* to the modern stage. What Wagner presents here is not the life of the heroic Nordic sagas, which might edify and strengthen the German spirit; instead . . . he makes *sensuality itself* the true subject of his drama.

*The first performance had, in fact, been scheduled for a month earlier, 15 May 1865, but the Isolde, Malvina Schnorr von Carolsfeld, developed laryngitis. Another misfortune followed hard upon the actual premiere: her husband, Ludwig Schnorr von Carolsfeld, whose interpretation of Tristan Wagner deemed unmatchable, died suddenly less than a month later; there were some who blamed the strain of the performances, of which there were four in all. Malvina remained an ardent—and ultimately troublesome—Wagnerite, convinced that her husband's ghost was urging her on.

†Wagner was never everybody's favorite person, and in Munich, where he was the favorite of the king, the situation for cultivating enemies was ideal. In December 1865, the Bavarian Minister of State, Ludwig Freiherr von der Pfordten, wrote to Ludwig of "Wagner's unparalleled presumption and undisguised meddling in other than artistic spheres," and of his being "despised, not for the democratic views he airs . . . but for his ingratitude and betrayal of patrons and friends, for his wanton and dissolute self-indulgence and squandering, for the shameless way he exploits the undeserved favor he has received from Your Majesty." That same month, Wagner temporarily left Bavaria at Ludwig's request, settling for a while in Geneva.

Even today, more than a century later, it is entirely possible to understand the vehemence of such a reaction: when it was new, nothing like this music had ever been heard, and it is still among the most powerful and emotionally manipulative ever written. The music aside, *Tristan* has been examined from every possible point of view, including Wagner's approach to and interpretation of myth, legend, and folklore; his immersion in the philosophy of Schopenhauer, particularly relevant to the *Liebesnacht* ("night of love") of Act II and the death-yearnings which inform the opera as a whole; and the psychological aptness of the composer's interest in the Tristan-Isolde-Marke triangle given his own personal entanglements at the time *Tristan* was being written. But it *is* the music that matters most and which sweeps so much, often even the sense of the text, before it. The importance of *Tristan* to the history of music cannot be overestimated: the opening measures of the prelude alone, which recur only briefly toward the end of Act II,* though they play a crucial structural role in the fabric of Act I, literally changed the face of musical

*Just following the conclusion of King Marke's monologue, when Tristan responds briefly to the king and then turns his attention toward Isolde.



Ludwig and Malvina Schnorr von Carolsfeld, the first Tristan and Isolde

expression, bringing the notion of "Romantic music" to its height and opening new harmonic pathways for the next generation of composers. Even now, there is no disputing Hans von Bülow's assessment in August 1859 that *Tristan* represented "the summit of all music to date."

On 29 October 1859, writing once more to Mathilde Wesendonck, Wagner himself fastened specifically upon *Tristan's* second act as precisely embodying "the special fabric" of his music, his ability "to interlink and interrelate every element of transition between the most extreme moods." This letter, one of the most important statements we have from Wagner regarding his approach to musical composition, is worth quoting at some length:

> . . . I should now like to call my deepest and most subtle art the art of transition, for the whole fabric of my art is built up on such transitions . . . My greatest masterpiece of the art of the most subtle, most gradual transition is certainly the big scene of the second act of *Tristan und Isolde*. This scene begins with pulsating life at its most passionate—and ends with the most mystical, innermost longing for death. Those are the pillars: now, my child, just look how I have connected these pillars, how it leads across from one to the other! Now there you have the secret of my musical form . . . If you only knew to what extent that guiding principle has led me to musical ideas here—of rhythmic, harmonic and melodic development—such as I could never hit on before . . .

This touches not at all upon the notion of the *leitmotif* (*not* Wagner's own term), or "leading motive," which Wagner analysts have worked into the ground since early in the present century. These musical units provide a certain relationship between text and music via their association with the characters portrayed in Wagner's music-dramas and even with ideas and attitudes expressed during the course of the action. Whereas increasing familiarity with the motives of the eighteen-hour-long *Der Ring des Nibelungen* may in fact enhance one's appreciation of the skill with which Wagner organizes his musical and dramatic edifice, this is of considerably less importance so far as *Tristan und Isolde* is concerned. More important here (and of considerable importance also in the *Ring*) are the repetitions of extended segments of music to unify the large-scale musical structure, as, for example, the recurrence of prelude material during the course of Act I, already mentioned, and the recapitulation and reinterpretation of the interrupted Act II *Liebesnacht*, which finds resolution only in Isolde's *Liebestod* at the opera's end. A relevant example, also, is the prelude to Act II, serving originally to depict Isolde's eager anticipation of Tristan's appearance and then returning to heighten the urgency and excitement of his arrival at the beginning of the second scene.

Tristan und Isolde, Act II, takes place in the garden outside Isolde's chamber in King Marke's castle in Cornwall. In the preceding act, set on board Tristan's ship bearing the Irish princess Isolde as bride-booty to Marke, the pair's passion for one another has been unleashed through the device of the *Liebestrank* ("love potion") substituted by Isolde's handmaid Brangäne for the *Todestrank* ("death potion") ordered up by her mistress to release the two from the torment of their subconsciously acknowledged but unexpressed love. The sound of distant hunting horns is heard: Tristan's friend Melot has arranged a nocturnal hunt to draw Marke from the castle so that Isolde and Tristan can rendezvous. Brangäne suspects

Melot's motives, but her attempts to keep Isolde from quenching the signal-torch and thereby alerting Tristan to join her are fruitless: Isolde is devoted to Night, Death, and *Frau Minne,* the goddess of Love. Aspects of Wagner's orchestral writing worthy of attention in this scene include the urgency of the prelude; the "soft, rippling fountain" of clarinets, second violins, and violas; the sinister winds and muted brass which accompany Brangäne's description of the evil Melot. With Isolde's invocation of *Frau Minne ("Die im Busen mir die Glut entfacht . . . "*—"She who enkindles this flame in my breast . . . ") the scene reaches its climax, and the crucial symbols of the poetry—light (with respect to both the torchlight and life), life, and day, darkness, death, and night—are intensively aligned. Here occurs the only real "action" so far—the quenching of the torch, the symbolic anticipation of Tristan's mortal wounding by Melot at the end of the act.

The second and central portion of the act leads from the excitement of Tristan and Isolde's reunion—and note Wagner's wonderfully expressive use of the German language, with its predilection for such freely creatable word-concepts as *"Überreiche! Überselig! . . . Freudejauchzen! . . . Lustentzücken!"*—



through discourse building upon the ideas of Light, Day, and the *Liebestrank** to the restrained lyricism and climactic passion of the *Liebesnacht* duet, where words seem to matter hardly at all. The musical and poetic structure of the love-duet is, in actuality, deceptively simple: the initial "cycle" brings us from the restraint of *"O sink' hernieder, Nacht der Liebe . . . "* to Brangäne's first, beautifully floated warning from the watch tower *("Einsam wachend in der Nacht . . . ")* to the lovers' response and continued self-involvement *("Lausch, Geliebter! . . . ")*. The poetic structure is repeated, but condensed, beginning at *"So stürben wir, um ungetrennt . . . ,"* moving quickly through a second, shorter warning from Brängane *("Habet acht! . . . ")* to another passage of self-immersion *("Soll ich laschen? . . . ")*. This latter begins by echoing the corresponding music of the first "cycle" and builds to the ecstatic closing section of the duet *("Wie es fassen, wie sie lassen . . . ")*, to be interrupted at its peak by the intrusion of Tristan's companion Kurvenal and King Marke's hunting party, and to be completed, as mentioned earlier, only in the closing moments of the opera with Isolde's *Liebestod*.

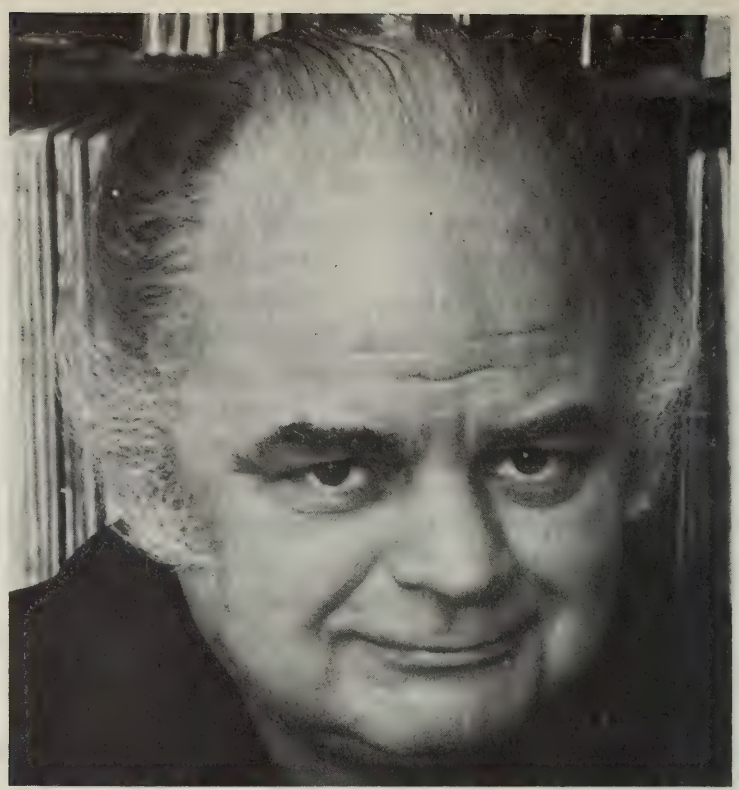
The final sequence introduces the griefstricken King Marke, whose pain at his nephew Tristan's apparent treachery is unerringly mirrored by the music (only later will Brangäne reveal to Marke the accountability of the *Liebestrank)*. This admittedly lengthy passage is one of the most unjustifiably maligned in all of opera; pay attention to the poetry—here the words *do* count. Marke's monologue completed, Tristan cannot adequately respond, and the orchestra recalls the Act I prelude as he turns his attention to Isolde. The music harks back to the *Liebesnacht* as he asks that she follow him to the land of darkness, that "wondrous realm of night" he knew before his birth, to which the mortal wound he willingly suffers at Melot's hand intimates reentry, and where the tormented, transcending recollections of his Act III delirium will unite him finally with Isolde in death.

—Marc Mandel

Text and translation begin on page 42.

*This part of the scene is commonly subjected to a cut which deprives the audience of some seven or eight minutes of music, including the first suggestion of thematic material for the *Liebesnacht* duet. Highly regarded conductors are on record as favoring this cut, suggesting that it makes the music more accessible to listeners and performers alike, and the practice continues. In general, the only place one can hope for an uncut *Tristan* is at Bayreuth; the Metropolitan Opera's uncut performances this season were the first in its nearly hundred-year history! The "standard" Act II cut (to be observed at this performance, and noted in the text by three asterisks [***]) is at least tolerable; the cut customarily imposed upon Act III is absolutely destructive to the musical and dramatic structure of Tristan's delirium scene. The decision-making process regarding whether the cut is made or the music retained at any given performance is usually a joint one involving conductor and singers, and will often depend upon particulars of the specific situation.

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Emerson String Quartet
Works by Béla Bartók, Mario Davidovsky, and Claude Debussy

†The works by Walter Mays, Thomas Oboe Lee, and Ramon Zupko were commissioned by the Berkshire Music Center and the Fromm Music Foundation for the 1981 festival.

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Richard Wagner

TRISTAN UND ISOLDE,

Act II

German text by Richard Wagner
English translation by Marc Mandel copyright ©1981

A garden with high trees outside Isolde's chamber. It is a bright, pleasant summer night. A burning torch is set up at the opened door. Hunting horns are heard. Brangäne, standing on steps leading to the chamber, watches as the hunting party grows more distant. Isolde approaches her excitedly.

ISOLDE
Hörst du sie noch?
Mir schwand schon fern der Klang.

ISOLDE
Do you hear them still?
To me, the sound seems far off.

BRANGÄNE
Noch sind sie nah;
deutlich tönt's daher.

BRANGÄNE
They are still close,
sounding clearly nearby.

ISOLDE
Sorgende Furcht
beirrt dein Ohr.
Dich täuscht des Laubes
säuselnd Getön',
das lachend schüttelt der Wind.

ISOLDE
Cautious concern
confuses your ear:
you're tricked by
the rustling sound of leaves
that shake in the laughing wind.

BRANGÄNE
Dich täuscht des Wunsches
Ungestüm,
zu vernehmen, was du wähnst.
Ich höre der Hörner Schall.

BRANGÄNE
And you by your impetuous
desire
to perceive things as you choose.
I still hear the horns resound.

ISOLDE
Nicht Hörnerschall
tönt so hold,
des Quelles sanft
rieselnde Welle
rauscht so wonnig daher.
Wie hört' ich sie,
tosten noch Hörner?
Im Schweigen der Nacht
nur lacht mir der Quell.
Der meiner harrt
in schweigender Nacht,
als ob Hörner noch nah dir schallten,
willst du ihn fern mir halten?

ISOLDE
No horn calls
could sound so fair.
The soft rippling swell
of the fountain
murmurs joyfully there:
how could I hear that,
with the horns still sounding?
In the silence of night,
I hear only the fountain's laughter.
He who awaits me
in silence-filled night—
by thinking the horns still nearby,
would you then keep him from me?

BRANGÄNE
Der deiner harrt—
o hör mein Warnen!—
des harren Späher zur Nacht.
Weil du erblindet
wähnst du den Blick
der Welt erblödet fur euch?

BRANGÄNE
He who awaits you—
oh, hear my warning!
Spies wait for him in the night.
Though you are blinded,
think you that the world's view
is blinded as well?

Da dort an Schiffes Bord
von Tristans bebender Hand
die bleiche Braut,
kaum ihrer mächtig,
König Marke empfing,
als alles verwirrt
auf die Wankende sah,
der güt'ge König,
mild besorgt,
die Mühen der langen Fahrt,
die du littest, laut beklagt':
ein einz'ger war's,
ich achtet' es wohl,
der nur Tristan fasst' ins Auge.
Mit böslicher List
lauerndem Blick
sucht er in seiner Miene
zu finden, was ihm diene.
Tückisch lauschend
treff' ich ihn oft:
der heimlich euch umgarnt,
vor Melot seid gewarnt!

ISOLDE
Meinst du Herrn Melot?
O, wie du dich trügst!
Ist er nicht Tristans
treuester Freund?
Muss mein Trauter mich meiden,
dann weilt er bei Melot allein.

BRANGÄNE
Was mir ihn verdächtig,
macht dir ihn teuer!
Von Tristan zu Marke
ist Melots Weg;
dort sät er üble Saat.
Die heut im Rat
dies nächtliche Jagen
so eilig schnell beschlossen,
einem edlern Wild,
als dein Wähnen meint,
gilt ihre Jägerlist.

ISOLDE
Dem Freund zulieb'
erfand diese List
aus Mitleid
Melot, der Freund.
Nun willst du den Treuen schelten?
Besser als du
sorgt er für mich;
ihm öffnet er,
was mir du sperrst.
O spare mir des Zögerns Not!

When, there on board ship,
from Tristan's trembling hand,
King Marke received
the pale-faced,
virtually senseless bride—
as everyone, bewildered,
watched while you trembled,
and the good king,
with gentle concern,
bemoaned the travails
of the long journey you'd suffered,
there was one man—
I heeded it well—
who fixed his eyes only upon Tristan.
With lingering gaze
and wicked intent,
he sought in Tristan's expression
to find there what could serve him.
Often I've caught him
spitefully lurking:
it's he who would secretly trap you.
'Gainst Melot, be on guard!

ISOLDE
Can you mean Melot?
Oh, how you're lying!—
Is he not Tristan's
most trusted friend?
When my true one must shun me,
he tarries with Melot alone.

BRANGÄNE
What to me seems suspicious
makes him dearer to you!
Through Tristan to Marke
is Melot's way:
there he sows evil seed.
Those who today planned
this nocturnal hunt,
arranged with haste and stealth,
aim their hunters' craft
at more noble game
than you could guess.

ISOLDE
With compassion and sympathy,
has friend Melot
devised this ruse
for his friend.
Now would you scoff at his faith?
Better than you
does he care for me:
he opens up ways
that you would close off.
Oh, spare me further painful delay!

PLEASE TURN THE PAGE QUIETLY.

Das Zeichen, Brangäne!
O gib das Zeichen!
Lösche des Lichtes
letzten Schein!
Dass ganz sie sich neige,
winke der Nacht.
Schon goss sie ihr Schweigen
durch Hain und Haus,
schon füllt sie das Herz
mit wonnigem Graus.
O lösche das Licht nun aus,
lösche den scheuchenden Schein!
Lass meinen Liebsten ein!

BRANGÄNE
O lass die warnende Zünde,
lass die Gefahr sie dir zeigen!
O wehe! Wehe!
Ach mir Armen!
Des unseligen Trankes!
Dass ich untreu
einmal nur
der Herrin Willen trog!
Gehorcht' ich taub und blind,
dein Werk
war dann der Tod.
Doch deine Schmach,
deine schmählichste Not,
mein Werk,
muss ich Schuld'ge es wissen?

ISOLDE
Dein Werk?
O tör'ge Magd!
Frau Minne kenntest du nicht?
Nicht ihres Zaubers Macht?
Des kühnsten Mutes
Königin?
Des Weltenwerdens
Walterin?
Leben und Tod
sind untertan ihr,
die sie webt aus Lust und Leid,
in Liebe wandelnd den Neid.
Des Todes Werk,
nahm ich's vermessen zur Hand,
Frau Minne hat es
meiner Macht entwandt.
Die Todgeweihte
nahm sie in Pfand,
fasste das Werk
in ihre Hand.
Wie sie es wendet,
wie sie es endet,
was sie mir küre,
wohin mich führe,
ihr ward ich zu eigen:
nun lass mich Gehorsam zeigen!

The signal, Brangäne—
oh, give the signal!
Oh, quench the light's
remaining shine.
Oh, signal the night
entirely to descend:
already she pours her silence
through grove and house,
already she fills the heart
with ecstatic awe.
Oh, quench the light completely,
quench its threatening shine—
let my beloved in!

BRANGÄNE
Oh, leave the warning torch-flames,
heed the danger they show you!
Oh horror! Horror!
Who to blame but myself
for that fateful potion!
That I unfaithfully,
just one time,
betrayed my lady's wish!
Had I, as deaf and blind, obeyed,
your work
had been your death.
Yet your shame,
most disgraceful distress—
my work—
must I guiltily bear it!?

ISOLDE
Your work?
Oh foolish maid!
Is Frau Minne unknown to you?
And the power of her magic?
Queen
of all bold resolves?
Ruler
of worldly currents?
The living and dead
are under her sway;
she patterns joy and distress,
altering love to malice.
The work of Death
I dared to take in my hands;
Frau Minne
has stolen it from my power.
The death-devoted
has she taken as pledge,
having wrested that work
into her own hand.
How she may wend it,
how she may end it,
how she may treat me,
where she may lead me,
I am become her own:
now let me show my obedience!

BRANGÄNE
Und musste der Minne
tückischer Trank
des Sinnes Licht dir verlöschen,
darfst du nicht sehen,
wenn ich dich warne:
nur heute hör,
o hör mein Flehen!
Der Gefahr leuchtendes Licht,
nur heute, heut!
die Fackel dort lösche nicht!

BRANGÄNE
But if Minne's
insidious potion
must quench the light of your senses
so you cannot see
even now, as I warn you—
this one time, hear,
hear my entreaty!
The shining light of danger—
just this one time—
the torchlight there: quench it not!

ISOLDE
Die im Busen mir
die Glut entfacht,
die mir das Herze
brennen macht,
die mir als Tag
der Seele lacht,
Frau Minne will:
es werde Nacht,
dass hell sie dorten leuchte,
wo sie dein Licht verscheuchte.
Zur Warte du:
dort wache treu!
Die Leuchte,
und wär's meines Lebens Licht—
lachend
sie zu löschen zag' ich nicht!

ISOLDE
She who enkindles
this flame in my breast,
who sets my heart
to burning bright,
who laughs as day
within my soul—
Frau Minne wills
that it be night,
that brightly she might shine there,
once your light has been banished.
To the tower with you—
and keep true watch!
The torch—
and were it my life's own light—
laughing—
to quench it—I've no fear!

Isolde takes the torch and throws it to the ground, where it gradually goes out. Brangäne, visibly distressed, mounts the watch tower. Isolde becomes increasingly agitated and excited as she observes Tristan's approach. He rushes in.

TRISTAN
Isolde!

TRISTAN
Isolde!

ISOLDE
Tristan!

ISOLDE
Tristan!

Geliebte(r)!

BOTH
Beloved!

They embrace passionately.

ISOLDE
Bist du mein?

ISOLDE
Are you mine?

TRISTAN
Hab' ich dich wieder?

TRISTAN
Once more to hold you!

ISOLDE
Darf ich dich fassen?

ISOLDE
Can I embrace you?

TRISTAN
Kann ich mir trauen?

TRISTAN
Can I believe it?

ISOLDE
Endlich! Endlich!

ISOLDE
Finally! Finally!

PLEASE TURN THE PAGE QUIETLY.

TRISTAN
An meiner Brust!

ISOLDE
Fühl' ich dich wirklich?

TRISTAN
Seh' ich dich selber?

ISOLDE
Dies deine Augen?

TRISTAN
Dies dein Mund?

ISOLDE
Hier deine Hand?

TRISTAN
Hier dein Herz?

ISOLDE
Bin ich's? Bist du's?
Halt' ich dich fest?

TRISTAN
Bin ich's? Bist du's?
Ist es kein Trug?

BEIDE
Ist es kein Traum?
O Wonne der Seele,
o süsse, hehrste,
kühnste, schönste,
seligste Lust!

TRISTAN
Ohne Gleiche!

ISOLDE
Überreiche!

TRISTAN
Überselig!

ISOLDE
Ewig!

TRISTAN
Ewig!

ISOLDE
Ungeahnte,
nie gekannte!

TRISTAN
Überschwenglich
hoch erhabne!

ISOLDE
Freudejauchzen!

TRISTAN
Here on my breast!

ISOLDE
Truly to feel you?

TRISTAN
Truly to see you?

ISOLDE
These your eyes?

TRISTAN
This your mouth?

ISOLDE
Here your hand?

TRISTAN
Here your heart?

ISOLDE
Is it I? Is it you?
Holding you close?

TRISTAN
Is it I? Is it you?
Is it no lie?

BOTH
Is it no dream?
Oh, soulful rapture,
Oh sweet, most lofty,
boldest, fairest,
most holy longing!

TRISTAN
Without equal!

ISOLDE
Without measure!

TRISTAN
Boundless blessed!

ISOLDE
Always!

TRISTAN
Always!

ISOLDE
Unexpected,
never known!

TRISTAN
Without boundary,
height-ennobled!

ISOLDE
Joy exultant!

TRISTAN
Lustentzücken!

BEIDE
Himmelhöchstes
Weltentrücken!
Mein! Tristan/Isolde mein!
Mein und dein!
Ewig, ewig ein!

ISOLDE
Wie lange fern!
Wie fern so lang!

TRISTAN
Wie weit so nah!
So nah wie weit!

ISOLDE
O Freundesfeindin,
böse Ferne!
Träger Zeiten
zögernde Länge!

TRISTAN
O Weit' und Nähe,
hart entzweite!
Holde Nähe!
Öde Weite!

ISOLDE
Im Dunkel du,
im Lichte ich!

TRISTAN
Das Licht! Das Licht!
O dieses Licht,
wie lang verlosch es nicht!
Die Sonne sank,
der Tag verging,
doch seinen Neid
erstickt' er nicht:
sein scheuchend Zeichen
zündet er an
und steckt's an der Liebsten Türe,
dass nicht ich zu ihr führe.

ISOLDE
Doch der Liebsten Hand
löschte das Licht;
wes die Magd sich wehrte,
scheut' ich mich nicht:
in Frau Minnes Macht and Schutz
bot ich dem Tage Trutz!

Doch es rächte sich
der verscheuchte Tag;

TRISTAN
Rapturous transport!

BOTH
Loftiest heaven's
world-oblivion!
Mine! Tristan/Isolde mine!
Mine and yours!
Always, always one!

ISOLDE
How long apart!
Apart so long!

TRISTAN
How far while near!
While near how far!

ISOLDE
Oh friendship's enemy,
wicked distance!
Drawn-out lengths
of wearisome hours!

TRISTAN
Oh nearness, distance,
harshly separate!
Pleasing nearness!
Hateful distance!

ISOLDE
You in darkness,
I in light!

TRISTAN
The light! The light!
Oh that light!
How long it was not quenched!
The sun had sunk,
the day had fled,
yet its envy
still held fast:
its threatening signal
continued to flame,
set fast at my lover's threshhold
so that I could not enter!

ISOLDE
Yet your lover's hand
did quench the light;
though my maid had restrained me,
I'd not hold back:
in Frau Minne's power and care
have I defied the day!

But the banished day
took its revenge,

PLEASE TURN THE PAGE QUIETLY.

mit deinen Sünden
Rat's er pflag:
was dir gezeigt
die dämmernde Nacht,
an des Tag-Gestirnes
Königsmacht
musstest du's übergeben,
um einsam
in öder Pracht
schimmernd dort zu leben.
Wie ertrug ich's nur?
Wie ertrag' ich's noch?

TRISTAN
O, nun waren wir
Nacht-Geweihte!
Der tückische Tag,
der Neid-bereite,
trennen konnt' uns sein Trug,
doch nicht mehr täuschen sein Lug!
Seine eitle Pracht,
seinen prahlenden Schein
verlacht, wem die Nacht
den Blick geweiht:
seines flackernden Lichtes
flüchtige Blitze
blenden uns nicht mehr.
Wer des Todes Nacht
liebend erschaut,
wem sie ihr tief
Geheimnis vertraut:
des Tages Lügen,
Ruhm und Ehr',
Macht und Gewinn,
so schimmernd hehr,
wie eitler Staub der Sonnen
sind sie vor dem zersponnen!
In des Tages eitlem Wähnen
bleibt ihm ein einzig Sehnen—
das Sehnen hin
zur heil'gen Nacht
wo ur-ewig,
einzig wahr
Liebeswonne ihm lacht!

and with your transgressions
was allied:
what the twilit night
had shown to you—
to star-browed daytime's
kingly power
you had then to surrender,
to live there,
alone,
shining in barren splendor.
Could I bear it then?
Can I bear it still?

TRISTAN
Oh, would we were
night-consecrated!
The spiteful day,
so ripe with envy,
could part us once with deceit
but no longer fools us with its lies!
Its idle pomp
and counterfeit shine
are scorned by awareness
brought by night:
the transient bursts
of its flickering light
blind us no more.
Who with longing beholds
the night of death—
then is its deepest
secret revealed:
the lies of daylight—
fame, renown,
power and gain,
shining on high—
like idle dust in sunlight
are then before him scattered.
'Midst the daytime's vain delusions
he retains one single yearning—
the yearning
for hallowed night,
where time-eternal
truly binding
love's bliss there laughs upon him.

Tristan draws Isolde gently down at his side upon a flowery bank, sinking to his knees and nestling his head in her arms.

BEIDE
O sink' hernieder,
Nacht der Liebe,
gib Vergessen,
dass ich lebe;
nimm mich auf
in deinen Schoss,
löss von
der Welt mich los!

BOTH
Descend upon me
night of loving;
make me forget
that I'm living;
gather me up
into your womb;
dissociate me
from the world.

TRISTAN
Verloschen nun
die letzte Leuchte;

ISOLDE
was wir dachten,
was uns deuchte;

TRISTAN
all Gedenken—

ISOLDE
all Gemahnen—

BEIDE
heil'ger Dämm'rung
hehres Ahnen
löscht des Wähnens Graus
welterlösend aus.

ISOLDE
Barg im busen
uns sich die Sonne,
leuchten lachend
Sterne der Wonne.

TRISTAN
Von deinem Zauber
sanft umsponnen,
vor deinen Augen
süss zerronnen;

ISOLDE
Herz an Herz dir,
Mund an Mund,

TRISTAN
eines Atems
ein'ger Bund;

BEIDE
bricht mein Blick sich
wonnerblindet,
erbleicht die Welt
mit ihrem Blenden:

ISOLDE
die uns der Tag
trügend erhellt,

TRISTAN
zu täuschendem Wahn
entgegengestellt,

BEIDE
selbst dann
bin ich die Welt:
Wonne-hehrstes Weben,
Liebe-heiligstes Leben,

TRISTAN
Extinguished now,
light's last shining;

ISOLDE
what we've thought,
what we've fancied;

TRISTAN
all remembrance—

ISOLDE
all reminders—

BOTH
sacred yearning's
holy twilight
quenches false imaginings,
separate from the world.

ISOLDE
When in our breasts
the sun is sheltered,
stars of bliss
shine laughing upon us.

TRISTAN
By your magic
gently woven,
before your eyes
sweetly dissolving;

ISOLDE
heart on heart,
mouth on mouth,

TRISTAN
of one life-breath
bound, made one.

BOTH
My sight is blinded,
dimmed by bliss;
the world with its
deceits has faded—

ISOLDE
that world which
lying day illumines,

TRISTAN
with misleading delusion
confronting us.

BOTH
Now I myself
am the world:
noblest bliss's weaving,
holiest loving's living,

PLEASE TURN THE PAGE QUIETLY.

Nie-wieder-Erwachens
wahnlos
hold bewusster Wunsch.

never-again-awakening's
sweetly conscious longing,
from folly freed.

As if completely entranced, Tristan and Isolde sink down and remain lying on the bank of flowers. Brangäne's voice is heard from the watch tower.

BRANGÄNE
Einsam wachend
in der Nacht,
wem der Traum
der Liebe lacht,
hab' der Einen
Ruf in Acht,
die den Schläfern
Schlimmes ahnt,
bange zum
Erwachen mahnt.
Habet acht!
Habet acht!
Bald entweicht die Nacht.

BRANGÄNE
Lone and watching
in the night . . .
You to whom
love's dream is laughing,
harken to
the cry of one
who fears disaster
for the slumbering,
warns you
anxiously to wakening.
Take care!
Take care!
Night will soon be gone . . .

ISOLDE
Lausch, Geliebter!

ISOLDE
Hark, beloved!

TRISTAN
Lass mich sterben!

TRISTAN
Let me perish!

ISOLDE
Neid'sche Wache!

ISOLDE
Envious sentry!

TRISTAN
Nie erwachen!

TRISTAN
Never to waken!

ISOLDE
Doch der Tag
muss Tristan wecken?

ISOLDE
Must the day
not Tristan waken?

TRISTAN
Lass den Tag
dem Tode weichen!

TRISTAN
Let the day
to death surrender!

ISOLDE
Tag und Tod
mit gleichen Streichen
sollten unsre
Lieb' erreichen?

ISOLDE
Day and death
with equal blows—
shall they overwhelm
our love?

TRISTAN
Unsre Liebe?
Tristans Liebe?
Dein' und mein',
Isoldes Liebe?
Welches Todes Streichen
könnte je sie weichen?
Stünd' er vor mir,
der mächt'ge Tod,
wie er mir Leib
und Leben bedroht',
die ich so willig
der Liebe lasse,

TRISTAN
Our love?
Tristan's love?
Yours and mine,
Isolde's love?
To what blows of death
could it ever yield?
If mighty death
stood here before me,
whatever his threats
to body and life—
which I would
willingly yield to love—

wie wäre seinen Streichen
die Liebe selbst zu erreichen?
Stürb' ich nun ihr,
der so gern ich sterbe,
wie könnte die Liebe
mit mir sterben,
die ewig lebende
mit mir enden?
Doch stürbe nie seine Liebe,
wie stürbe dann Tristan
seiner Liebe?

ISOLDE
Doch unsre Liebe,
heisst sie nicht Tristan
und—Isolde?
Dies süsse Wörtlein: und,
was es bindet,
der Liebe Bund,
wenn Tristan stürb',
zerstört' es nicht der Tod?

TRISTAN
Was stürbe dem Tod,
als was uns stört,
was Tristan wehrt,
Isolde immer zu lieben
ewig ihr nur zu leben?

ISOLDE
Doch dieses Wörtlein: und—
wär' es zerstört,
wie anders als
mit Isoldes eignem Leben
wär' Tristan der Tod gegeben?

how could his blows
overwhelm love itself?
Were I to die—
even gladly dying—
how could love
now die here with me,
the always-living
perish with me?
If never, then, could our love die,
how could Tristan die, then,
of his love?

ISOLDE
Yet—our love:
still, it joins Tristan
—*and*—Isolde.
That sweet, small word: "and" . . .
That which it binds—
the bond of love—
if Tristan died,
would death not then destroy it?

TRISTAN
What could perish through death
but that which intrudes,
which hinders Tristan
from always loving Isolde,
from living forever for her?

ISOLDE
Yet this small word: "and" . . .
were it destroyed,
how other than
with Isolde's own life,
if Tristan to death were given?

Tristan gently draws Isolde closer.

TRISTAN
So stürben wir,
um ungetrennt,
ewig einig
ohne End',
ohn' Erwachen,
ohn' Erbangen,
namenlos
in Lieb' umfangen,
ganz uns selbst gegeben,
der Liebe nur zu leben!

ISOLDE
So stürben wir,
um ungetrennt—

TRISTAN
ewig einig
ohne End'—

TRISTAN
So might we die
here undivided,
one, forever,
without end,
without waking,
without fearing,
namelessly
in love embracing,
wholly to each other given,
through love alone now living!

ISOLDE
So might we die
here undivided—

TRISTAN
one, forever,
without end—

PLEASE TURN THE PAGE QUIETLY.

ISOLDE
ohn' Erwachen—

TRISTAN
ohn' Erbangen—

BEIDE
namenlos
in Lieb' umfangen,
ganz uns selbst gegeben,
der Liebe nur zu leben!

BRANGÄNE
Habet acht!
Habet acht!
Schon weicht dem Tag die Nacht.

TRISTAN
Soll ich lauschen?

ISOLDE
Lass mich sterben!

TRISTAN
Muss ich wachen?

ISOLDE
Nie erwachen!

TRISTAN
Soll der Tag
noch Tristan wecken?

ISOLDE
Lass den Tag
dem Tode weichen!

TRISTAN
Des Tages Dräuen
nun trotzten wir so?

ISOLDE
Seinem Trug ewig zu fliehn.

TRISTAN
Sein dämmernder Schein
verscheuchte uns nie?

ISOLDE
Ewig währ' uns die Nacht!

ISOLDE
without waking—

TRISTAN
without fearing—

BOTH
namelessly
in love embracing,
wholly to each other given,
through love alone now living!

BRANGÄNE *(from the tower)*
Take care!
Take care!
The night soon yields to day.

TRISTAN
Shall I harken?

ISOLDE
Let me perish!

TRISTAN
Must I waken?

ISOLDE
Never waken!

TRISTAN
Shall the day
yet Tristan waken?

ISOLDE
Let the day
to death surrender!

TRISTAN
Shall we defy
day's threats in this way?

ISOLDE
Its deceit wholly to flee!

TRISTAN
Its dawning shine
never threaten us more?

ISOLDE
For us let night never end!

They embrace in rapturous ecstasy.

BEIDE
O ew'ge Nacht,
süsse Nacht!
Hehr erhabne
Liebesnacht!
Wen du umfangen,
wem du gelacht,
wie wär' ohne Bangen
aus dir er je erwacht?

BOTH
Oh endless night,
sweetest night!
Exalted, noble
night of love!
Whom you've embraced,
on whom you've laughed—
how could he ever waken
from you without fear?

Nun banne das Bangen,
holder Tod,
sehnend verlangter
Liebestod!
In deinen Armen,
dir geweiht,
ur-heilig Erwarmen,
von Erwachens Not befreit!

TRISTAN
Wie es fassen,
wie sie lassen,
diese Wonne—

BEIDE
Fern der Sonne,
fern der Tage
Trennungsklage!

ISOLDE
Ohne Wähnen—

TRISTAN
sanftes Sehnen;

ISOLDE
ohne Bangen—

TRISTAN
süss Verlangen.
Ohne Wehen—

BEIDE
hehr Vergehen.

ISOLDE
Ohne Schmachten—

BEIDE
hold Umnachten.

TRISTAN
Ohne Meiden—

BEIDE
ohne Scheiden,
traut allein,
ewig heim,
in ungemessnen Räumen
übersel'ges Träumen.

TRISTAN
Tristan du,
ich Isolde,
nicht mehr Tristan!

ISOLDE
Du Isolde,
Tristan ich,
nicht mehr Isolde!

Now banish all fearing,
gentle death,
yearned for, desired
love-through-death!
In your embrace,
to you devoted,
warmth timeless and holy,
from wakening's pain set free!

TRISTAN
How conceive it,
how relinquish
this, such rapture—

BOTH
Far from sunlight's,
far from daytime's
farewell partings.

ISOLDE
Gone, delusions—

TRISTAN
gentle yearnings;

ISOLDE
no more fearing—

TRISTAN
sweetest longing.
Gone, misfortune—

BOTH
noble transcendence.

ISOLDE
Without yearning—

BOTH
in night's sweet compass.

TRISTAN
Gone, avoiding—

BOTH
gone, departures,
sweet solitude's
eternal comfort,
immeasurable expanse
of more than blessed dreams.

TRISTAN
You Tristan,
I Isolde,
no more Tristan!

ISOLDE
You Isolde,
I Tristan,
no more Isolde!

PLEASE TURN THE PAGE QUIETLY.

BEIDE
Ohne Nennen,
ohne Trennen,
neu' Erkennen,
neu' Entbrennen;
ewig endlos,
ein-bewusst:
heiss erglühter Brust
höchste Liebeslust!

BOTH
Without naming,
without parting,
newly knowing,
newly kindled,
never ending one-ness
knowing:
impassioned, glowing breast,
love's supreme delight!

Brangäne emits a piercing shriek. Kurvenal rushes in, his sword drawn.

KURVENAL
Rette dich, Tristan!

KURVENAL
Save yourself, Tristan!

King Marke, Melot, and courtiers enter, in hunting garb, and stand astonished before the two lovers. Brangäne, having descended from the tower, rushes toward Isolde, who instinctively averts her eyes. Tristan, just as instinctively, attempts with his cloak to conceal Isolde from the eyes of the newcomers. All stand transfixed as morning dawns.

TRISTAN
Der öde Tag
zum letztenmal!

TRISTAN
The dreary day
for one last time!

MELOT
Das sollst du, Herr, mir sagen,
ob ich ihn recht verklagt?
Das dir zum Pfand ich gab,
ob ich mein Haupt gewahrt?
Ich zeigt' ihn dir
in offner Tat:
Namen und Ehr'
hab' ich getreu
vor Schande dir bewahrt.

MELOT *(to Marke)*
Now, king, can you not tell me
whether I've rightly accused him;
and, having given you my pledge,
whether I've redeemed my head?
You see him there
caught in the act:
your name and reputation
have I faithfully
preserved for you from shame!

MARKE
Tatest du's wirklich?
Wähnst du das?
Sieh ihn dort,
den treusten aller Treuen;
blick' auf ihn,
den freundlichsten der Freunde:
seiner Treue
freiste Tat
traf mein Herz
mit feindlichstem Verrat!
Trog mich Tristan,
sollt' ich hoffen,
was sein Trügen
mir getroffen,
sei durch Melots Rat
redlich mir bewahrt?

MARKE *(his voice trembling)*
Have you really?
Think you so?
See him there,
the truest of all true ones.
Look at him:
of friends, the one most friendly.
Now his trust's
freest deed
has struck my heart
with false betrayal!
Tristan having betrayed me,
could I hope that
what his treachery
has caused me
could through Melot's counsel
ever be put right?

TRISTAN
Tagsgespenster!
Morgenträume!
Täuschend und wüst!
Entschwebt! Entweicht!

TRISTAN
Daytime phantoms!
Morning nightmares!
Misleading and empty!
Disperse! Give way!

MARKE
Mir dies?
Dies, Tristan, mir?—
Wohin nun Treue,
da Tristan mich betrog?
Wohin nun Ehr'
und echte Art,
da aller Ehren Hort,
da Tristan sie verlor?
Die Tristan sich
zum Schild erkor,
wohin ist Tugend
nun entflohn,
da meinen Freund sie flieht,
da Tristan mich verriet?

MARKE
To me, this?
This, Tristan, to me?—
Where now is trust,
once Tristan has betrayed me?
Where now is honor,
and true breeding,
once Tristan, honor's
guardian, has forsaken them?
That which Tristan himself
chose for his shield—
where has virtue
now fled,
if it has fled my friend
and Tristan has betrayed me?

Tristan appears increasingly griefstricken as Marke continues.

Wozu die Dienste
ohne Zahl,
der Ehren Ruhm,
der Grösse Macht,
die Marken du gewannst;
musst' Ehr' und Ruhm,
Gröss' und Macht,
musste die Dienste
ohne Zahl
dir Markes Schmach bezahlen?
Dünkte zu wenig
dich sein Dank,
dass, was du ihm erworben,
Ruhm and Reich,
er zu Erb' und Eigen dir gab?
Da kinderlos einst
schwand sein Weib,
so liebt' er dich,
dass nie aufs neu'
sich Marke wollt' vermählen.
Da alles Volk
zu Hof und Land
mit Bitt' und Dräuen
in ihn drang,
die Königin dem Lande,
die Gattin sich zu kiesen;
da selber du
den Ohm beschworst,
des Hofes Wunsch,
des Landes Willen
gütlich zu erfüllen;
in Wehr wider Hof und Land,
in Wehr selbst gegen dich,
mit List und Güte
weigerte er sich,
bis, Tristan, du ihm drohtest,

What of your
countless services,
the glorious fame
and great power
which for Marke you've won?
Must glory, fame,
greatness, power,
those services
beyond number,
toward Marke's shame be reckoned?
Thought you so little
of his thanks:
his taking what you'd won him—
fame and realm—
and offering it to you alone as heir?
When, childless, once,
he lost his wife,
Marke loved you so
that never did he
want again to marry.
When all the people—
at court, through the land—
by entreaty and threat
pressured him
to choose the land a queen
and, for himself, a wife—
when you yourself
implored your uncle
rightly to comply with
the court's wish
and the land's will—
defying court and land,
defying even you,
with craft and kindness
he denied himself,
until, Tristan, you threatened

PLEASE TURN THE PAGE QUIETLY.

für immer zu meiden
Hof und Land,
würdest du selber
nicht entsandt,
dem König die Braut zu frei'n.
Da liess er's denn so sein.—
Dies wundervolle Weib,
das mir dein Mut gewann,
wer durft' es sehen,
wer es kennen,
wer mit Stolze
sein es nennen,
ohne selig sich zu preisen?
Der mein Wille
nie zu nahen wagte,
der mein Wunsch
ehrfurchtscheu entsagte,
die so herrlich
hold erhaben
mir die Seele
musste laben,
trotz Feind und Gefahr,
die fürstliche Braut
brachtest du mir dar.
Nun, da durch solchen
Besitz mein Herz
du fühlsamer schufst
als sonst dem Schmerz,
dort, wo am weichsten,
zart und offen,
würd' ich getroffen,
nie zu hoffen,
dass je ich könnte gesunden:
warum so sehrend,
Unseliger,
dort nun mich verwunden?
Dort mit der Waffe
quälendem Gift,
das Sinn und Hirn
mir sengend versehrt,
das mir dem Freund
die Treue verwehrt,
mein offnes Herz
erfüllt mit Verdacht,
dass ich nun heimlich
in dunkler Nacht
den Freund lauschend beschleiche,
meiner Ehren Ende erreiche?
Die kein Himmel erlöst,
warum mir diese Hölle?
Die kein Elend sühnt,
warum mir diese Schmach?
Den unerforschlich tief
geheimnisvollen Grund,
wer macht der Welt ihn kund?

forever to shun
his court and land
unless you yourself
were dispatched
to woo the king a bride—
only then would he comply.
This wonderful wife
whom, for me, your courage won:
who could look upon her,
come to know her,
proudly call her
his own,
without counting himself blessed?
Whom my will
had never dared approach,
whom my desire,
all awe-struck, had given up,
who so splendid,
fair, exalted,
must then have
restored my soul—
facing danger and foe for
this lordliest of brides,
you brought her here to me.
Now, since through such
a gift you've turned
my heart more sensitive
to pain than before—
there, where most gentle,
tender, open,
it could be struck
with not a hope
that it might then be healed:
why so hatefully,
oh cursed man,
have you there wounded me—
there, with your weapon's
agonizing poison,
which, burning, wounds
my sense and mind,
forbids me now
to trust my friend,
fills with mistrust
my trusting heart—
so that now, furtively,
in dark of night,
I steal like a spy upon my friend
so to find the end of my honor?!
What no heaven can redeem—
why for me this hell?
What no misery atone—
why for me such shame?
The inexplicably deep,
mysterious cause—
who'll reveal it to the world?

TRISTAN
O König, das
kann ich dir nicht sagen;
und was du frägst,
das kannst du nie erfahren.

Wohin nun Tristan scheidet,
willst du, Isold', ihm folgen?
Dem Land, das Tristan meint,
der Sonne Licht nicht scheint:
es ist das dunkel
nächt'ge Land,
daraus die Mutter
mich entsandt,
als, den im Tode
sie empfangen,
im Tod sie liess
an das Licht gelangen.
Was, da sie mich gebar,
ihr Liebesberge war,
das Wunderreich der Nacht,
aus der ich einst erwacht:
das bietet dir Tristan,
dahin geht er voran:
ob sie ihm folge
treu und hold—
das sag ihm nun Isold'!

ISOLDE
Als für ein fremdes Land
der Freund sie einstens warb,
dem Unholden
treu und hold
musst' Isolde folgen.
Nun führst du in dein Eigen,
dein Erbe mir zu zeigen;
wie flöh ich wohl das land,
das alle Welt umspannt?
Wo Tristans Haus und Heim,
da kehr' Isolde ein:
auf dem sie folge
treu und hold,
den Weg nun zeig Isold'!

TRISTAN
Oh King—
that I cannot tell you;
and what you've asked,
you'll never come to know.
(turning to Isolde)
Where Tristan now would travel,
will you, Isolde, follow?
In the land that Tristan means,
the sun's light does not shine:
it is the dark,
nocturnal land,
from which my mother
thrust me out,
when, dying,
she let forth into light
the one whom in death
she'd conceived.
There, whence she gave me birth,
was the refuge of her love—
the wondrous realm of night
I left on first awakening:
that is what Tristan offers,
as, now, he leads the way.
Whether she'll follow,
faithful, fair—
now say to him, Isolde!

ISOLDE
When for a foreign land
her friend at one time wooed her,
faithful, fair Isolde
had to follow
the unkind one.
Now you'd lead me to your own,
your heritage to show me—
how could I shun that land
which encompasses all the world?
Tristan's house and home
would Isolde enter:
where she must follow—
faithful, fair—
the way now show Isolde!

Tristan kisses Isolde softly upon the forehead. Melot is incensed.

MELOT
Verräter! Ha!
Zur Rache, König!
Duldest du diese Schmach?

MELOT *(drawing his sword)*
Traitor! Ha!
Revenge, oh King!
Will you stand this offense!?

PLEASE TURN THE PAGE QUIETLY.

TRISTAN

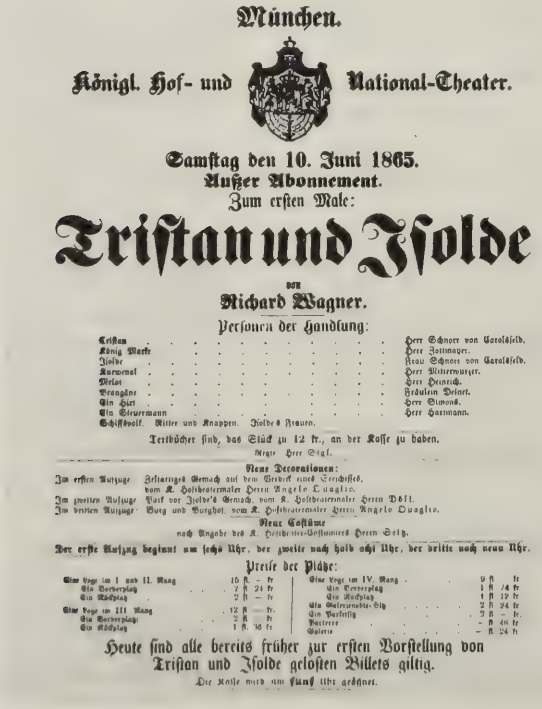
Wer wagt sein Leben an das meine?

Mein Freund war der,
er minnte mich hoch und teuer;
um Ehr' und Ruhm
mir war er besorgt wie keiner.
Zum Übermut
trieb er mein Herz;
die Schar führt' er,
die mich gedrängt,
Ehr' und Ruhm mir zu mehren,
dem König dich zu vermählen!
Dein Blick, Isolde,
blendet' auch ihn;
aus Eifer verriet
mich der Freund
dem König, den ich verriet!

Wehr dich, Melot!

TRISTAN *(drawing his sword and turning toward Melot)*
Who'll risk his life against mine?
(fixing his eyes on Melot)
He was my friend:
he loved me, nobly, dearly;
my glory and fame
he cared for like no other.
He drove my heart
to presumption;
he led that crowd
which urged me to
increase my glory and fame
by marrying you to the king!
Your glance, Isolde,
blinded him too:
from passion has my friend
betrayed me
to the king whom I've betrayed!
(setting upon him)
On guard, Melot!

As Melot sets upon him with his sword, Tristan lets his own guard fall and sinks wounded into Kurvenal's arms. Isolde throws herself upon his breast. Marke restrains Melot. The curtain falls quickly.



München.

Königl. Hof- und National-Theater.

Samstag den 10. Juni 1865.
Außer Abonnement.
Zum ersten Male:

Tristan und Isolde

von

Richard Wagner.

Personen der Handlung:

Tristan	Herr Schnorr von Carolsfeld.
König Marke	Herr Zottmayer.
Isolde	Frau Schnorr von Carolsfeld.
Kurwenal	Herr Vogelwurger.
Melot	Herr Heinrich.
Brangäne	Fräulein Deinet.
Ein Hirt	Herr Simons.
Ein Steuermann	Herr Hartmann.

Gefolge. Ritter und Knappen. Isolde's Frauen.

Textbücher sind, das Stück zu 12 kr., an der Kasse zu haben.

Regie: Herr Stahl.

Neue Decorationen:

Im ersten Aufzuge: Festartiges Gemach auf dem Verdeck eines Schiffes, vom K. Hoftheatermaler Herrn Angelo Quaglio.
Im zweiten Aufzuge: Park vor Isolde's Gemach, vom K. Hoftheatermaler Herrn Döll.
Im dritten Aufzuge: Burg und Burghof, vom K. Hoftheatermaler Herrn Angelo Quaglio.

Neue Costüme

nach Angabe des K. Hoftheater-Costümiers Herrn Seitz.

Der erste Aufzug beginnt um sechs Uhr, der zweite nach halb acht Uhr, der dritte nach neun Uhr.

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Heute sind alle bereits früher zur ersten Vorstellung von Tristan und Isolde gelosten Billets giltig.

Die Kasse wird um fünf Uhr geöffnet.

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Jessye Norman

Born in Augusta, Georgia, soprano Jessye Norman studied at Howard University in Washington, D.C., at Peabody Conservatory in Baltimore, and at the University of Michigan. In 1968 she won first prize at the Bavarian Radio Corporation International Music Competition in Munich, Germany, and this led to engagements throughout Europe. In December 1969 she made her operatic debut at the Deutsche Oper, Berlin, as Elisabeth in Wagner's *Tannhäuser;* with Riccardo Muti conducting, she made her debut at Florence's Teatro Communale in 1970 and at the opening of the Maggio Musicale, Florence, the year after. Berlin mounted a new production of *Aida* for her in 1972, Claudio Abbado conducting; this role served as the vehicle for her La Scala debut in April of that year also with Abbado, and for her American operatic debut at the Hollywood Bowl that summer in a concert performance with James Levine. Sir Colin Davis introduced Ms. Norman to Boston Symphony audiences at Tanglewood in 1972, and she made her debut at the Royal Opera, Covent Garden, that September as Cassandra in Berlioz's *Les Troyens.* In January of 1973, Ms. Norman was invited to make her New York recital debut on the roster of Great Performers at Lincoln Center, and she has since appeared on that series and at Carnegie Hall for annual New York recitals.

Ms. Norman has been heard with many American and European orchestras, including those of Chicago, Cleveland, Los Angeles, New York, Vienna, and London. She has performed in England, Spain, Germany, Holland, Austria, Switzerland, Finland, Canada, Israel, and France, with tours planned to Australia and Japan; her festival appearances include Edinburgh, Vienna, Aldeburgh, Salzburg, the Mostly Mozart and Meadowbrook festivals, and Tanglewood. Ms. Norman has recorded music of Mozart, Mahler, Verdi, Schubert, Schoenberg, Ravel, and Wagner for Philips records; she may be heard on the Philips recording of *Gurrelieder* taped live with the Boston Symphony Orchestra and Seiji Ozawa in Symphony Hall. Ms. Norman has been a frequent and welcome guest with the Boston Symphony, appearing three times during the 1978-79 season for music of Mahler and Schoenberg under the direction of Sir Colin Davis, Claudio Abbado, and Seiji Ozawa. Her most recent BSO appearance was at Tanglewood in July 1979 in an all-Wagner program conducted by Klaus Tennstedt, and she will return for performances of Stravinsky's *Oedipus Rex* in Boston and New York next April. In August 1978 she joined forces with tenor Jon Vickers and Music Director Seiji Ozawa for *Die Walküre,* Act I, a performance subsequently issued on record as a special BSO Marathon fundraising premium.



Gwendolyn Killebrew

Though mezzo-soprano Gwendolyn Killebrew specializes in the dramatic roles of Verdi and Wagner, she has also triumphed in music ranging from Handel to Henze. Active in both concert and opera, she recently made her Bayreuth debut in *Götterdämmerung* and *Die Walküre,* returning there for performances and a film of Wagner's *Ring* cycle in 1979 and then again in 1980. A resident artist of the Deutsche Oper am Rhein in Dusseldorf, Ms. Killebrew has also appeared with the Metropolitan Opera, the San Francisco Opera, the New York City Opera, Washington Opera, Santa Fe Opera, and the opera companies of Zurich, Cologne, and the Netherlands. Orchestral engagements have included the Boston Symphony, the Chicago Symphony, the New York Philharmonic, the Los Angeles Philharmonic, the National Symphony, and the symphony orchestras of San Francisco, Pittsburgh, and St. Louis. Ms. Killebrew has received particular acclaim for her performances as Carmen, Amneris in *Aida,* Isabella in *L'italiana in Algeri,* Azucena in *Il trovatore,* Fricka in *Die Walküre,* and Waltraute in *Götterdämmerung,* and her many recordings are available on the Archiv, Cambridge, Columbia, Philips, and RCA labels.

Born into a musical family, Ms. Killebrew began piano lessons when she was five, later studying organ and French horn, and participating in orchestra, band, and choral music in high school. In 1963, while studying at Temple University, she was selected to be a soloist with the Philadelphia Orchestra under Pablo Casals in Casals's oratorio *El Pesebre.* She went on to study with Hans Heinz at the Juilliard School and in 1966 won first prize in the Belgian International Vocal Competition. Her varied musical activities have included participation as artist-in-residence at the Dartmouth Music Festival, where she performed contemporary works with composers Hans Werner Henze, Frank Martin, and Aaron Copland. Ms. Killebrew has appeared with the Boston Symphony on several occasions since her Tanglewood debut in 1976, most recently in Mendelssohn's *Elijah* in April 1980 under the direction of Seiji Ozawa.

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Jon Vickers

Canadian-born Jon Vickers is one of the world's leading tenors; he first won international prominence as Aeneas in the landmark Covent Garden production of Berlioz's *Les Troyens,* going on to establish his reputation in every one of the world's major opera houses.
Mr. Vickers joined the Royal Opera, Covent Garden, in 1957 and auditioned for Herbert von Karajan later that same year; his association with von Karajan first in Vienna and then at the Salzburg summer and Easter festivals has proved one of the most important influences in his operatic career. He has sung leading roles at the opera houses of Vienna and La Scala, at the Bayreuth and Salzburg festivals, at the Metropolitan Opera, in San Francisco, Chicago, Dallas, and Buenos Aires. He is particularly noted for his portrayals of Tristan, Parsifal, Siegmund, Florestan, Otello, Aeneas, Samson, and Peter Grimes (he has so far recorded all of these except Parsifal); he has also sung Don José and Radames (both also recorded), Canio, Herod, Pollione, Benvenuto Cellini, Don Carlos, and Nero in *L'incoronazione di Poppea.* Mr. Vickers first sang with the Boston Symphony in Mahler's *Das Lied von der Erde* in December 1970 under William Steinberg, and at Tanglewood in August 1978 he sang Siegmund in a concert performance of *Die Walküre,* Act I, with Jessye Norman as Sieglinde and Seiji Ozawa conducting. Tanglewood audiences last summer heard him sing Schubert's *Die Winterreise* in recital and music of Verdi on the gala Fourth-of-July concert conducted by Seiji Ozawa.



Aage Haugland

Born 1944 in Copenhagen to Norwegian parents, bass Aage Haugland sang as soloist with the Copenhagen Boys Choir, later going on to study medicine and music at the University of Copenhagen, and then to Oslo where he was a pupil at the Norwegian Opera School. In 1968 he won first prize in the Aftenposten Singing Competition there; he was engaged by the Norwegian Opera and, in 1970, following a recommendation from Götz Friedrich, by the Bremen Opera. Since 1973, Mr. Haugland has been a principal bass of the Royal Theatre, Copenhagen, where his many roles have included

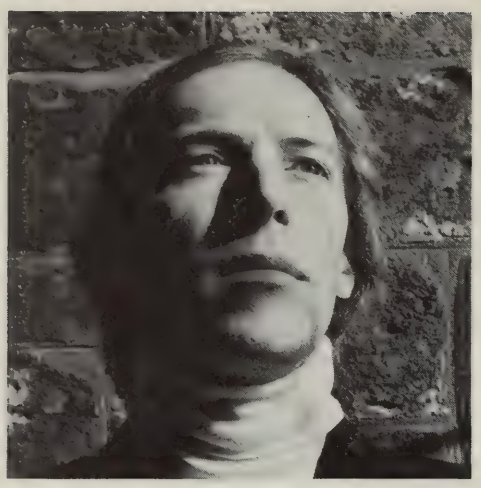
Daland in *Der fliegende Holländer,* Baron Ochs in *Der Rosenkavalier,* Pizarro in *Fidelio,* Basilio in *Il barbiere di Siviglia,* Seneca in *L'incoronazione di Poppea,* and the title role in *Gianni Schicci.* 1975 brought Mr. Haugland's debuts with the Royal Opera, Covent Garden, singing Hunding in a new production of *Die Walküre,* and as Hagen in *Götterdämmerung* at the English National Opera. He has also appeared at La Fenice in Venice, with the Netherlands Opera, and at the Dresden State Opera. His first appearances in America were in 1979 singing the title role of *Boris Godunov* in a series of concerts in St. Louis, and subsequently with the Metropolitan Opera in New York as Baron Ochs. He recently made his Paris Opera debut in a new production of *Boris Godunov* as Varlaam.

Mr. Haugland is a noted concert artist, having appeared in London with the London Symphony and London Philharmonic under André Previn and Sir Georg Solti; in concert-opera performances in Rome; and with Andrew Davis and the Toronto Symphony in Toronto and New York. His recordings, all for EMI, include Hagen, Varlaam, and the role of the police inspector in Shostakovich's *Katerina Ismailova.* Future engagements include debuts with the Geneva and Hamburg state operas and a return to the Metropolitan Opera for Wagner's *Ring.* Mr. Haugland made his first appearance with the Boston Symphony Orchestra two weeks ago as Varlaam in scenes from Mussorgsky's *Boris Godunov* under the direction of Seiji Ozawa at Tanglewood.



Warren Ellsworth

Born in Worcester, Massachusetts, Warren Ellsworth began devoting himself to music only after studying many subjects at several universities. His serious musical study began with Anitra Lynch in Potsdam, New York, where he performed Eisenstein in *Die Fledermaus,* the Count in *Le nozze di Figaro,* and Don Quixote in *Man of La Mancha.* Following a summer at Wolf Trap in 1975, he began study at Juilliard, and he has also worked with the Houston Opera Studio. Originally a baritone, Mr. Ellsworth has during the past several years begun singing tenor roles, and since 1979 these roles have included both the sailor and Melot in *Tristan und Isolde,* Cassio in *Otello,* Normanno in *Lucia di Lammermoor,* and Pinkerton in *Madama Butterfly.* His performance credits include Juilliard's American Opera Center, Wolf Trap, the San Francisco and Washington operas, Houston Grand Opera, Texas Opera Theater, and the Los Angeles Philharmonic. This is his first performance with the Boston Symphony Orchestra. Mr. Ellsworth is currently preparing the roles of Pinkerton, Jenik in Smetana's *Bartered Bride,* and Parsifal for the Welsh National Opera.



Keith Kibler

Bass Keith Kibler is a graduate of Union College and the New England Conservatory of Music; he has also studied at the Hochschule für Musik in Vienna and spent two summers as a vocal fellow of the Berkshire Music Center at Tanglewood. Mr. Kibler has performed with virtually all of Boston's leading musical organizations, including the Boston Symphony, the Opera Company of Boston, the Boston Camerata, the Chorus Pro Musica, the Handel and Haydn Society, the Cambridge Society for Early Music, and the Musica Viva. In October 1978 he was soloist with Seiji Ozawa and the Boston Symphony in Fauré's *Requiem,* and at Tanglewood he participated in Leonard Bernstein's *Songfest* prepared in part by the composer and conducted by Mr. Ozawa. Mr. Kibler was a soloist in both *Wozzeck* and *Gurrelieder* at the New England Conservatory during Gunther Schuller's final year as president, and he performed in the American premiere of Mr. Schuller's *Deaï* with the Boston Symphony at Tanglewood. Mr. Kibler's operatic repertory includes over twenty-five roles, and in 1978 he was a New England finalist in the Metropolitan Opera National Auditions; he has performed with the opera companies of St. Louis and Wolf Trap and may be seen in the PBS production of *La traviata* with Beverly Sills conducted by Julius Rudel. The recipient of a Sullivan Musical Foundation award, Mr. Kibler sang the roles of Sciarrone and the jailer in last summer's concert-opera performance of *Tosca* at Tanglewood.

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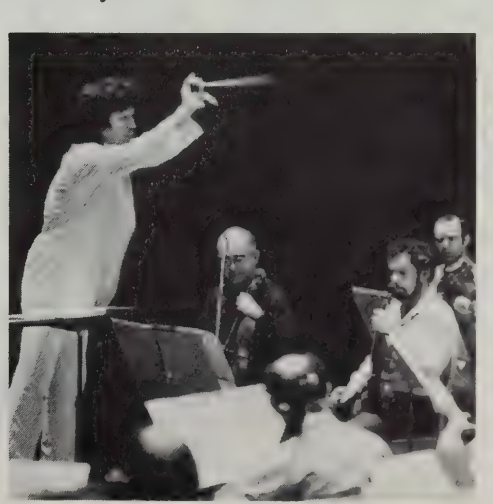
BSO NEWS NOTES

Centennial News

On 22 October 1981 the Boston Symphony Orchestra celebrates its one hundredth birthday, and two very special events will mark the occasion that week. Sunday, 18 October is the date for a gala concert and dinner dance: Seiji Ozawa will lead the orchestra in an unprecedented program featuring world-renowned guest artists Itzhak Perlman, Leontyne Price, Mstislav Rostropovich, Rudolf Serkin, and Isaac Stern, all of whom will be guests of honor at the dinner dance to follow at the Park Plaza Hotel in Boston. And on 22 October, the actual birthday, Seiji Ozawa will lead the Boston Symphony in a free outdoor performance of Beethoven's Ninth Symphony on the Boston Common, with soloists Faye Robinson, Katherine Ciesinski, Dennis Bailey, and John Cheek, as well as John Oliver's Tanglewood Festival Chorus.

The following week, Mr. Ozawa and the orchestra begin a three-week, eleven-concert international tour taking them to Osaka, Nagoya, and Tokyo in Japan, then to Paris, Frankfurt, Berlin, Vienna, and London. This continues the orchestra's centennial tour activities which began in March with a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years.

The orchestra's 1980-81 hundredth-anniversary season has been marked by other observances as well. Two of the twelve works commissioned by the Boston Symphony Orchestra for its centennial—Leonard Bernstein's Divertimento for Orchestra and Peter Maxwell Davies's Symphony No. 2—have already been performed, and John Corigliano's *Promenade* Overture written for the Boston Pops had its premiere in Symphony Hall last month. A poster to commemorate the orchestra's one hundredth birthday was specially commissioned from Robert Rauschenberg, one of America's most prominent artists; this strikingly colorful montage is available in two forms, a special limited edition of 300 signed and numbered lithographs available through the BSO Friends' Office, or as a printed poster available at the Glass House on the Tanglewood grounds. Also available at the Glass House is a special souvenir booklet, "The First Hundred Years," printed in conjunction with a centennial exhibit mounted in Symphony Hall last February and offering a wonderful assortment of photographs along with essays on various aspects of the Boston Symphony Orchestra's activities and history.



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Music Director

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director
Sir Colin Davis, Principal Guest Conductor
Joseph Silverstein, Assistant Conductor

Sunday, 2 August at 2:30

SEIJI OZAWA conducting

DAVIES — Symphony No. 2

(commissioned by the Boston Symphony Orchestra for its centennial and supported in part by a generous grant from the Massachusetts Council on the Arts and Humanities; world premiere given by the Boston Symphony Orchestra on 26 February 1981)

Allegro molto—Allegro
Adagio
Allegro molto, leggiero
Adagio—Allegro

INTERMISSION

BEETHOVEN — Piano Concerto No. 5 in E flat, Opus 73, *Emperor*

Allegro
Adagio un poco mosso
Rondo: Allegro ma non troppo

ALEXIS WEISSENBERG

This concert is part of the 1981 Festival of Contemporary Music at Tanglewood, presented by the Berkshire Music Center in association with the Fromm Music Foundation at Harvard.

The audience is politely requested to withhold applause until the end of each work.

Please do not take pictures during the concert. Flashbulbs, in particular, distract the musicians and other members of the audience.

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Alexis Weissenberg plays the Steinway.

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Saturday, 1 August—Thursday, 6 August 1981
at Tanglewood

Saturday, 1 August, 1:30 p.m.: Tent
Festival Preview with Gunther Schuller and Paul Fromm

Saturday, 1 August, 2:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Fellowship Program
Works by Karl Husa, Lukas Foss, Ralph Shapey, Samuel Adler, and Franz Tischhauser

Sunday, 2 August, 2:30 p.m.: Shed
Boston Symphony Orchestra
Seiji Ozawa, conductor
Concert including Peter Maxwell Davies's Symphony No. 2, commissioned by the Boston Symphony Orchestra for its centennial

Sunday, 2 August, 8:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Fellowship Program
Gunther Schuller, Gary Sheldon, and Ken Takaseki, conductors
Works by Robert Selig, Lester Trimble, Francis Miroglio, Isang Yun, and Mario Davidovsky

Monday, 3 August, 8:30 p.m.: Theatre-Concert Hall
COLLAGE Contemporary Music Ensemble
Arthur Weisberg, conductor
Phyllis Curtin, soprano
Works by David Koblitz, Mario Davidovsky, and Donald Sur; Arnold Schoenberg's *Pierrot Lunaire*

Tuesday, 4 August, 8:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Fellowship Program
Theodore Antoniou, conductor
Works by Tona Scherchen, Thomas Oboe Lee†, Walter Mays†, Yoshihisa Taira and Girolamo Arrigo

Wednesday, 5 August, 8:30 p.m.: Theatre-Concert Hall
Berkshire Music Center Orchestra
Gunther Schuller, conductor
Works by Oliver Knussen, Ramon Zupko†, Yehudi Wyner, and Igor Markevitch

Thursday, 6 August, 8:30 p.m.: Theatre-Concert Hall
Emerson String Quartet
Works by Béla Bartók, Mario Davidovsky, and Claude Debussy

†The works by Walter Mays, Thomas Oboe Lee, and Ramon Zupko were commissioned by the Berkshire Music Center and the Fromm Music Foundation for the 1981 festival.

All events except the Boston Symphony Orchestra and Emerson String Quartet concerts, which require Berkshire Festival Tickets, are free to Friends of Music at Tanglewood and open to the public for a $4.00 contribution at the Main Gate.

NOTES

Peter Maxwell Davies
Symphony No. 2

Peter Maxwell Davies was born in Manchester, England, on 8 September 1934 and is living in the Orkney Islands north of Britain. His Second Symphony was commissioned by the Boston Symphony Orchestra for its centennial; it was composed in 1980. Seiji Ozawa led the first performance on 26 February 1981 in Boston; he and the orchestra also performed the symphony in New York, San Francisco, and Los Angeles during the orchestra's Centennial Tour of America in March. The symphony is scored for two flutes, piccolo, and alto flute, two oboes, two clarinets, and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, two trombones, timpani, glockenspiel, marimba, crotales, harp, and strings.

The large and varied catalogue of Peter Maxwell Davies's work belies his many activities in addition to composing, activities that have played a considerable part in shaping his musical development. He has been active as an organizer and director, first of the "Pierrot Players" (along with Harrison Birtwistle), then of their successor, "The Fires of London," with which he has been associated since 1971. In addition, he has been a teacher at several levels, first of all at Cirencester Grammar School, where his experiences making music with children had an important effect on one aspect of his output, the creation of imaginative and challenging scores especially for youthful performers. He has also been a visiting composer at Adelaide University in Australia and professor of composition at the Royal Northern College of Music in Manchester. Since 1980 he has been the director of the Dartington Summer School of Music.

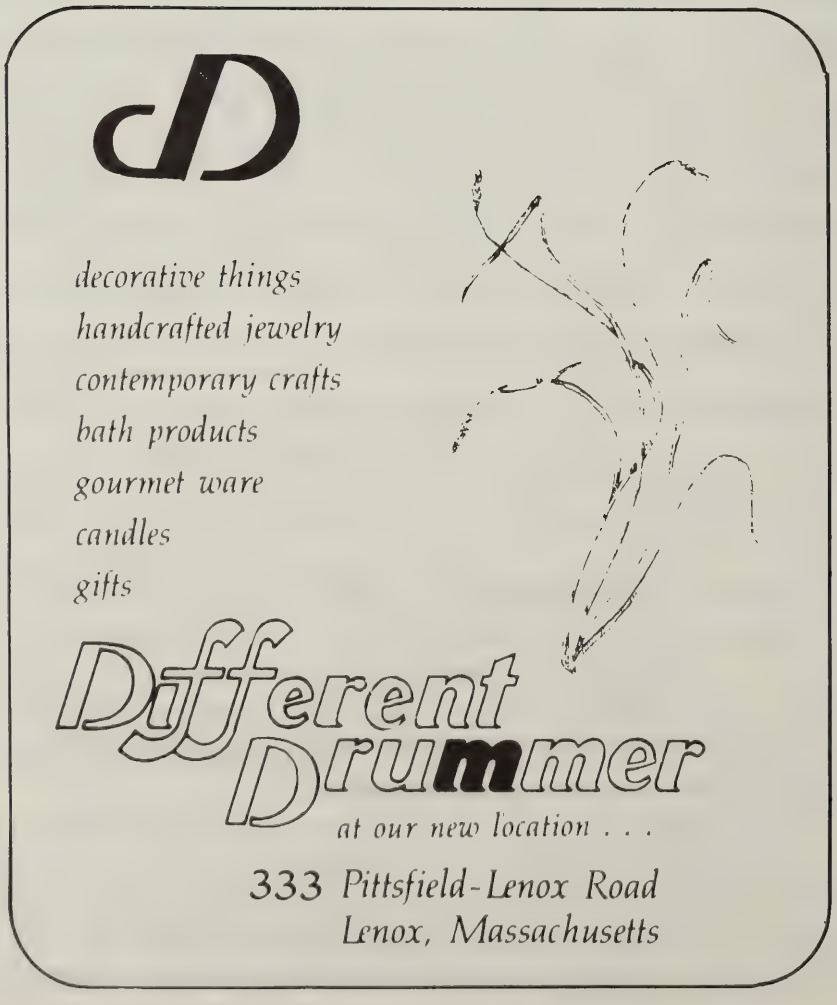
Much of his early music bears a constructive and cerebral relationship to music from other times and places, especially what is now called "early music." A large number of his works employ thematic material drawn from the enormous repertory of melodies known as plainchant (from his *St. Michael Sonata* for seventeen wind and brass instruments and *Alma redemptoris mater* for six wind instruments, both composed in 1957, up to the new Symphony No. 2); he has, moreover, drawn upon technical devices of earlier times that have dropped out of practice, as in the fearsomely difficult orchestral piece *Prolation* (1959). He has also found inspiration in the *Vespers* of Claudio Monteverdi (the String Quartet, *Leopardi Fragments,* and Sinfonia for chamber orchestra, all from the early 1960s) and from his compatriot, the Tudor composer John Taverner, whose *In nomine* inspired the First and Second fantasias for orchestra (1962 and 1964), while the composer's life—freely treated—provided the subject matter for the opera *Taverner* (1970), an effective theatrical treatment of one man's crisis of conscience.

In the late 1960s, his music became more intensely and explicitly theatrical, though he continued to reinterpret the past in terms of our own times. Many of his works from that time on were conceived for the extraordinary virtuosos of the Pierrot Players and The Fires of London, with elements of staging required by the compositions themselves and

often involving the instrumentalists and not just singing actors. The best-known of these works are *Eight Songs for a Mad King* and *Vesalii Icones* (both 1969). In the decade since the performance of his opera *Taverner* and his decision to move to a lone habitation in the Outer Hebrides (a decision that seems scarcely to have interfered with his very active performing life), his creative output has remained prolific and extraordinarily varied, including film scores, works for instrumental solo and chamber ensemble, several chamber operas and operas specifically for children, and a large, elaborate symphony (1976) which must now be reckoned as Symphony No. 1. In much of his recent work, he has aimed at constructing functional harmony within the context of a non-tonal language, a goal that has attracted composers increasingly in recent years. His music encompasses extraordinary complexities—musical and psychological—and stark simplicity and economy. Its expressive qualities have made him among the most performed and discussed of current British composers, each new work arousing widespread attention at its premiere and frequent subsequent performances.

The commentary that follows was kindly provided by the composer.

—Steven Ledbetter



At the foot of the cliff before my window, the Atlantic and the North Sea meet, with all the complex interweaving of currents and wave shapes, and the conflicts of weather, that such an encounter implies.

The new symphony is not only a direct response to the sounds of the ocean's extreme proximity, subtly permeating all of one's existence—from the gentlest of Aeolian harp vibrations as the waves strike the cliffs on the other side of the bay in calm weather, to explosive shudders through the very fabric of the house, as huge boulders grind over each other directly below the garden, during the most violent westerly gales—but also a more considered response to the architecture of its forms.

I had observed two basic wave-types of potential interest—that where the wave-shape moves through the sea, while the water remains (basically) static—as when breakers roll in towards a shoreline (moving form, static content of wave)—and that where the wave-shape is static and constant, while the water moves through it—as when an obstacle, a sea-wreck, for example, protrudes through the surface of a tide race, making a plaited wave-shape behind it (static form, moving content of wave).

While I was first working on the musical potentialities in these two extremely different yet related wave-patterns, and various interactions between them, I came upon André Gide's exact observation of the same phenomenon, noted in an early diary, while on holiday on France's north coast, and also upon Leonardo da Vinci's precise sketches of both wave-types.

These two formulations governed the composition of the new symphony, in small architectural detail, and also in long-time spans over whole movements, and more. For example, after the short slow introduction, the first movement proper starts with six "antecedent" phrases on horns, with "consequent" phrases on violins, where even the contour is obviously wave-shaped, and the static form and changing melodic and rhythmic content are carefully underlined. In contrast, at the opening of the third movement, the repeating identities of the rhythmic and melodic figures clarify the changing forms of their successive statements.

Deeper in the structure, but I hope still articulate, are large-scale "pointers," like the surfacing of parallel climactic points of the design in the second and third movements—accelerating strokes on B on the timpani—and, in the fourth movement, the transformation of what starts as a slow movement into a real allegro finale.

It is tempting, but, I feel, pressing an analogy too far, to discuss perceptions of wave-motion within wave-motion—the time-cycles of tides and their transforming heights and intensities depending on the moon's cycle—but it is probably useful, in a short note, to discuss the tonality of the symphony, which is the direct musical expression of these perceptions.

Tonality is surely not merely a matter of using a major or minor triad on the music's surface—it is a system of organization, through every aspect of a work, which enunciates it as a coherent whole, governing not only melody and harmony, but rhythm and architecture.

The symphony is in B minor. However, the dominant I have used throughout is F, or rather, to be syntactically correct, E sharp, exploiting the implied semitonal conflict with the historic, almost instinctive dominant of F sharp, which is always in the background of our musical consciousness. The musical space of the tritone B—E sharp is slowly explored throughout the work, being filled in by pivotal steps of a minor third, against the implied cycles of the fifths around B and F minors. This might sound naively simple—but I am convinced that to support a complex structure spanning four substantial movements, an extremely basic unifying hypothesis is necessary, if the ear is to be able to relate surface detail. However, I hope that there is here no easy return to old tonality—I feel there can be no shortcuts to a new musical simplicity by these means, but that tonality might be extended to furnish new methods of cohesion, if it is understood modally, and not necessarily in relation to a bass line, and as of potentially multiple musical significance at any given moment: then it need not reflect a unifying confidence of outlook characteristic of the greatest period of its former exploration, which would be inimical to contemporary experience.



Peter Maxwell Davies

A certain thematic unity is provided throughout by the use of the plainsong *"Nativitas tua, Dei genetrix"*—proper to the birthday of the Virgin Mary, which happens to be my own birthday; this symphony is a birthday gift for the Virgin. The plainsong is subject to two kinds of transformation process—first, where the intervallic content is gradually and systematically modified to reach an inversion or retrograde (again, a reference to wave-motion), and second, by subjection to permutation by the magic squares of the Sun and of Mars. (These are arrangements of sequences of numbers arranged into squares, so that by reading the square in particular ways, arithmetical constants are given; they are a gift to composers if used very simply as an architectural module, and their astrological overtones are attractive and intriguing.)

The instrumental writing throughout is virtuoso, although the orchestra used is not particularly large. The percussion section is perhaps unusual, in that it has only tuned instruments—timpani, glockenspiel, crotales, and marimba, which, together with the harp, function as a kind of gamelan, and carry as much of the musical argument as any other division of the orchestra.

The four movements follow the old symphonic plan in outline. In the first, after an introduction containing the germ-cells of all the material for the whole symphony, there is a quick sonata movement, with transformation processes in place of a tonal development, and a systematic exploration of the B—E sharp pivot only throughout, rather than a statement of a tonal center, followed by a moving away from and a return to that center.

The second movement is slow, in F minor, with the C flat (B natural) functioning tonally as the E sharp did in the first. After an introduction, a theme on cellos has virtuoso "doubles" on bassoon, horn, oboe, and trumpet.

The third movement, with scherzo-and-Trio characteristics, has the same tonality as the second, except that the A is natural. Its form consists of super- and juxta-positions of modular "blocks" of material, the content of which is at first constant, but eventually subject to interior transformation processes, and whose shapes themselves are subject to "wave-motion," and designed to interlock ever more closely.

The finale starts with passacaglia characteristics, in B minor—a long, slow melody for strings. The pace and the material gradually transform to parallel the first movement, and then evolve further into a tonal finale. Towards the end, for the first time in the whole work, the D tonality—hitherto only touched as a step between B and E sharp—comes into its own, in preparation for the final cadence on the minor third, B and D.

The symphony was composed in 1980. An amusing tailpiece—at the very moment that I wrote the final drumstrokes, there was a tremendous, thunderous rock-fall from the cliff at the other side of the bay, opposite my window. I was very shaken, and hope it is without significance.

—Peter Maxwell Davies

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Ludwig van Beethoven
Piano Concerto No. 5 in E flat, Opus 73, *Emperor*

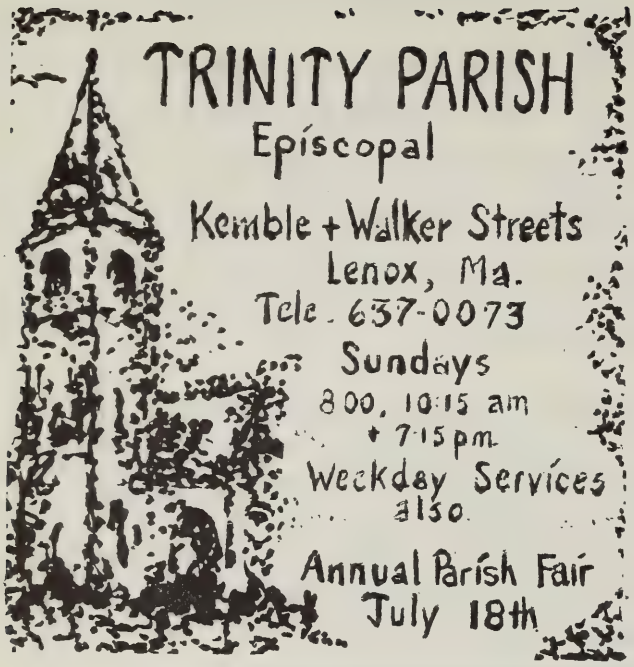
Ludwig van Beethoven was born in Bonn, Germany, probably on 16 December 1770 (his baptismal certificate is dated the 17th) and died in Vienna on 26 March 1827. His Emperor *Concerto was composed during 1809 but not performed in Vienna until early 1812 (though it had a successful performance in Leipzig near the end of 1810 with Johann Schneider as the soloist). The orchestra calls for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings.*

Beethoven's Fifth Piano Concerto, the last concerto that he was to bring to completion (though he did get rather far advanced with one more essay in the genre in 1815, before breaking off work on it for good), was composed in the difficult year of 1809, a year that was much taken up with warfare, siege, and bombardments. The French erected a battery on the Spittalberg and began firing on the night of 11 May—directly toward Beethoven's apartment, which happened to be in the line of fire. The composer took refuge in the cellar of his brother's house in the Rauhensteingasse, and he spent a miserable night protecting his sensitive ears from the damage of the concussions by holding a pillow over them. The Imperial family, including especially the emperor's youngest brother, the Archduke Rudolph, who had already become Beethoven's sole composition student and one of his strongest supporters and closest intimates, fled the city. One of the compositions of this period, directly expressing Beethoven's feelings for his young and cultivated patron, was the piano sonata later published as Opus 81a, with the separate movements entitled "Farewell, absence, and return." About this time he also composed the *Harp* Quartet for strings, Opus 74, and completed the grandiose piano concerto published as Opus 73. All three of these works are in the key that apparently possessed Beethoven at the time, E flat major (the same "heroic" key of his earlier Third Symphony).

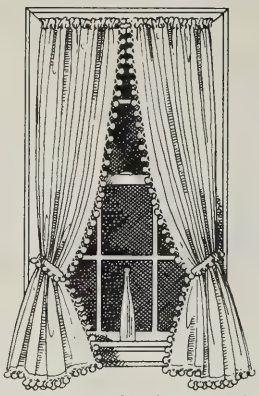
The nickname of the concerto, the *Emperor*, takes on an ironic twist in these circumstances, since the emperor to whom it must refer is Napoleon, the man responsible for that miserable night in the cellar and the successive miseries of burnt houses and wounded civilians. But Beethoven never knew anything about the nickname, which is almost completely unknown in German-speaking countries (the origin of the nickname is still unknown).

The piece was successfully performed in Leipzig in 1810, but Beethoven withheld a Viennese performance for some three years after finishing it, possibly because he hoped that his steadily increasing deafness might abate enough to allow him to take the solo part. In the end, his pupil Carl Czerny played the first performance in Vienna, but this time it failed unequivocally. The fault was certainly not in the composition and probably not the performance; most likely the audience, the "Society of Noble Ladies for Charity," expected something altogether fluffier than this noble, brilliant, lengthy, and demanding new piece.

In many respects the *Emperor* Concerto is a throwback, after the incredibly original treatment of the relationship between soloist and orchestra to be found in the Fourth Concerto, to the grand virtuoso



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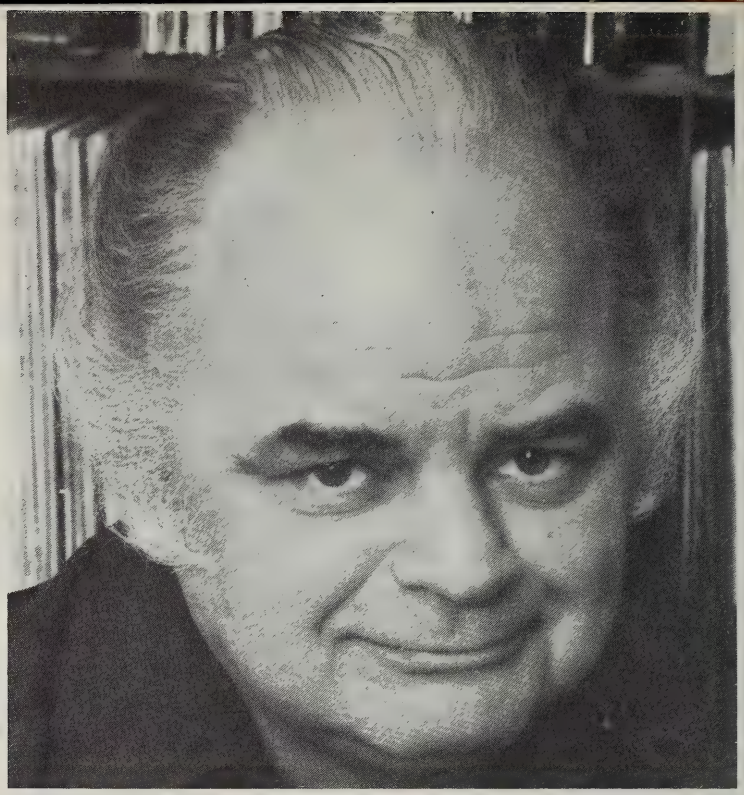
showpiece with the soloist representing a two-fisted hero who takes on the mighty orchestra against all odds. With elaborate bravura, the piano rolls off chords, trills, scales, and arpeggios against three emphatic sustained chords in the orchestra, thus establishing the soloist's independence before he relapses into nearly a hundred measures of silence, while the orchestra sets out the two principal themes in an enormous orchestral ritornello. The first of these, a malleable idea that gives rise to most of the developmental motives of the score, yields after a brief transition to a new theme, first heard in the minor with staccato strings, a hesitant pianissimo march. But soon it shifts to the major, and the horns, imbuing it with rare warmth, take over the melody in a legato form. Motives from the first theme build to a martial peroration before the soloist enters with a chromatic scale to take over the narrative. Once the principal material has been briefly stated by the soloist, Beethoven at last gets on with the business of moving decisively away from the home key for a decorated version of the second theme in the unexpected key of B minor moving to B major (written as C flat) before side-slipping suddenly to the "normal" second key, B flat. From here on the development and recapitulation are built largely from the motives that grow out of the first theme, laid forth on the grandest scale with great nobility. The soloist throughout asserts his prerogative to mark the framework of the movement, bringing in the development (and later the coda) with a chromatic scale and the recapitulation with the same bravura gestures that opened the movement.

Just before the end of this enormous movement—it is longer than the other two put together—Beethoven introduces an entirely new wrinkle at the chord that was the traditional signal for the soloist to go flying off in improvisatory fireworks, however inappropriate they might be to the piece as a whole. Beethoven forestalls the insertion of a cadenza by writing out his own, a procedure so unusual that he added a footnote to the score: *"Non si fa una Cadenza, ma s'attacca subito il seguente"* ("Don't play a cadenza, but attack the following immediately"). What follows is a short but well-considered working out of the principal ideas with the orchestra joining in before long in the warm horn melody. (From this time on, Beethoven began to write cadenzas for his earlier concertos, too. Since he was no longer going to play them himself, he wanted to be sure that the cadenza offered was not an arbitrary intrusion into the musical fabric.)

The slow movement appears in the seemingly distant key of B, which was the very first foreign key to be visited in the opening movement. Now it serves to provide a short but atmospheric Adagio with elements of variation form. The rippling piano solo dies away onto a unison B, with a mysterious sense of anticipation, heightened by a semitone drop to B flat, the dominant of the home key. The piano begins to intimate new ideas, still in the Adagio tempo, when suddenly it takes off on a brilliant rondo theme, in which the bravura piano part once again takes the lead. The wondrously inventive development section presents the rondo theme three times, in three different keys (descending by a major third each time from C to A flat to E); each time the piano runs off into different kinds of brilliant display. The coda features a quiet dialogue between solo pianist and timpani which is on the verge of halting in silence when the final brilliant explosion brings the concerto to an end.

—S.L.

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Alexis Weissenberg

Pianist Alexis Weissenberg has generated excitement throughout the world; he has appeared as soloist with every major orchestra, including the Berlin Philharmonic, the Boston Symphony, the Chicago Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the New York Philharmonic, the Orchestre de Paris, the Vienna Philharmonic, the Philharmonia of London, and the orchestra of La Scala, Milan. Born in Sofia, Bulgaria, Mr. Weissenberg began his piano studies there and later continued his musical education in Israel, where he made his professional debut at fourteen. He was immediately invited to make a tour of South Africa, then came to America to attend the Juilliard School. After a successful tour of Israel, Egypt, Turkey, and South America, he made his American debut with the New York Philharmonic under George Szell. That same year he won the Leventritt International Competition, was invited to appear with Ormandy and the Philadelphia, and launched a United States concert tour. For several years following he made annual tours of America, Europe, South America, and the Near East, and then, after a self-enforced sabbatical in Madrid and Paris, he returned to the concert stage in Paris to thunderous acclaim.

Mr. Weissenberg has been a frequent guest with the Boston Symphony since his first appearance in January 1970, most recently for the Bartók Second Piano Concerto under Seiji Ozawa's direction this past November. He has performed in recital on the "Great Performers" series at Lincoln Center, and festival appearances have included Ravinia, Blossom, Tanglewood, Salzburg, and Berlin, under such conductors as Herbert von Karajan, Lorin Maazel, and James Levine. Mr. Weissenberg may be heard on Angel, RCA, and Connoisseur records.

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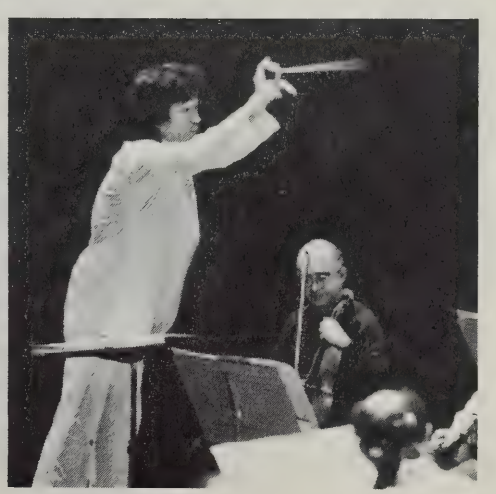
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Centennial News

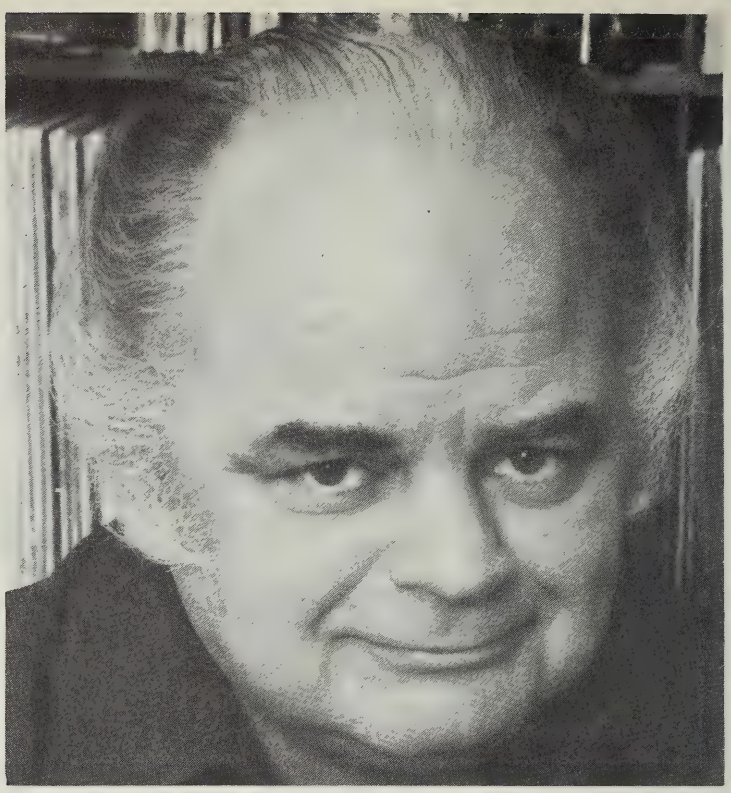
On 22 October 1981 the Boston Symphony Orchestra celebrates its one hundredth birthday, and two very special events will mark the occasion that week. Sunday, 18 October is the date for a gala concert and dinner dance: Seiji Ozawa will lead the orchestra in an unprecedented program featuring world-renowned guest artists Itzhak Perlman, Leontyne Price, Mstislav Rostropovich, Rudolf Serkin, and Isaac Stern, all of whom will be guests of honor at the dinner dance to follow at the Park Plaza Hotel in Boston. And on 22 October, the actual birthday, Seiji Ozawa will lead the Boston Symphony in a free outdoor performance of Beethoven's Ninth Symphony on the Boston Common, with soloists Faye Robinson, Katherine Ciesinski, Dennis Bailey, and John Cheek, as well as John Oliver's Tanglewood Festival Chorus.

The following week, Mr. Ozawa and the orchestra begin a three-week, eleven-concert international tour taking them to Osaka, Nagoya, and Tokyo in Japan, then to Paris, Frankfurt, Berlin, Vienna, and London. This continues the orchestra's centennial tour activities which began in March with a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years.

The orchestra's 1980-81 hundredth-anniversary season has been marked by other observances as well. Two of the twelve works commissioned by the Boston Symphony Orchestra for its centennial—Leonard Bernstein's Divertimento for Orchestra and Peter Maxwell Davies's Symphony No. 2—have already been performed, and John Corigliano's *Promenade* Overture written for the Boston Pops had its premiere in Symphony Hall last month. A poster to commemorate the orchestra's one hundredth birthday was specially commissioned from Robert Rauschenberg, one of America's most prominent artists; this strikingly colorful montage is available in two forms, a special limited edition of 300 signed and numbered lithographs available through the BSO Friends' Office, or as a printed poster available at the Glass House on the Tanglewood grounds. Also available at the Glass House is a special souvenir booklet, "The First Hundred Years," printed in conjunction with a centennial exhibit mounted in Symphony Hall last February and offering a wonderful assortment of photographs along with essays on various aspects of the Boston Symphony Orchestra's activities and history.



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1981 Tanglewood

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Thursday, 6 August at 8:30

EMERSON STRING QUARTET

Eugene Drucker, violin
Philip Setzer, violin
Lawrence Dutton, viola
David Finckel, cello

BARTÓK — Quartet No. 2, Opus 17
- Moderato
- Allegro molto capriccioso
- Lento

DAVIDOVSKY — Quartet No. 4

INTERMISSION

DEBUSSY — Quartet in G minor, Opus 10
- Animé et très décidé
- Assez vif et bien rythmé
- Andantino, doucement expressif
- Très modéré

This concert is part of the 1981 Festival of Contemporary Music at Tanglewood, presented by the Berkshire Music Center in association with the Fromm Music Foundation at Harvard.

NOTES

Béla Bartók
Quartet No. 2, Opus 17

Bartók's Second String Quartet was among the first of a series of compositions that came in a great upsurge of activity following several years of enforced artistic isolation, begun in 1912, when, tired of struggling with the inevitable disappointments of finding performers and audiences for his new music, he withdrew from active music-making and devoted himself predominantly to his researches into the folk song of Hungary, Rumania, and north Africa. His absorption with his native folk music was soon to bear rich fruit, however, in the works that appeared from 1917, beginning with the ballet *The Wooden Prince,* which had a successful production in Budapest. That was followed on 3 March 1918 by the premiere of the Second String Quartet, performed by the Waldbauer-Kerpely Quartet to which it is dedicated. Bartók's years of folksong study paid off in a completely new musical approach to the problem of employing popular materials in a serious, advanced composition. Rather than simply quoting folk melodies and harmonizing them in a style typical of art music (as so many earlier composers had done, completely changing the character of the original materials in the process), Bartók seems to have absorbed all of Hungarian folk music within himself and to have created a music that at every point sounds Hungarian in its intervals, rhythms, textures, and sonorities, without the naiveté of earlier composers' folk music essays. As his biographer Halsey Stevens notes, "The whole direction of Bartók's later writing might be deduced from this one work." Audiences found it difficult to follow at first, but in a few years it became Bartók's most popular string quartet and his first to be committed to disc.

The work is constructed in three movements, of which the second is the most dynamic; it is surrounded by a lyric first movement and a pensive finale. The material grows out of motives rather than themes, especially the first five notes of the first violin (which present a sequence of fourths—perfect, augmented, and diminished). The fourths themselves are an important interval in the piece, but at the same time the contour grows, enlarging its span, but retaining the basic shape, in a series of continuous variations in a steady, onward flow. The second movement is rhythmic and forceful, even brutal, in its assertion of repeated-note patterns against highly chromatic dancelike melodies. The repeated notes (such as the octave D's in the second violin, reiterated more than one hundred times following the eight introductory measures) serve as a kind of drone—inspired, perhaps, by folk instruments—to ground the tonality even when the melodic lines are most intensely chromatic. After all the energy expended in the second movement, the final Lento, reflective in mood, is built up in sections that progress chainlike from one to the other, linked by some important common intervals, especially fourths and minor seconds, which had been featured prominently earlier in the quartet as well. The style, the structure, and the expressive means

employed in the Second Quartet reveal the genuine, mature master who progressed in various ways during the coming decades, but whose fundamental qualities are already fully apparent in this powerful work.

—Steven Ledbetter

Mario Davidovsky
Quartet No. 4

Mario Davidovsky, born in Buenos Aires in 1934, now lives and works in New York. He is this summer's Berkshire Music Center composer-in-residence, returning to Tanglewood after having spent a summer here as a composition student of Aaron Copland in 1958. A professor of music at Columbia University, Davidovsky has received many awards and prizes, including an American Academy of Arts and Letters prize, a Naumburg Award, and the Pulitzer Prize. He has been a leading figure in the composition of electronic music, especially in the combination of tape music with live performers, which offers a special challenge in the fact that tape music is fixed and unchanging, while live performers never play the same piece in exactly the same way or at precisely the same tempo in different performances. The Fourth String Quartet, however, has been composed in a single movement for four musicians without the addition of taped sound. The composer has kindly provided the comments that follow.

—S.L.

The String Quartet No. 4 was commissioned by the Naumburg Foundation for the Emerson String Quartet. The piece is in one movement and was completed in 1979.

Formally, the quartet is constructed by juxtaposing contrasting strata, which enfold within their own time span, encroaching upon and interrupting each other. The first stratum is made of long melodic materials which are sometimes almost choral in nature. The melodic and polyphonic writing is always very exposed, enfolding seamlessly. The second stratum is made of material of very angular and rhythmic

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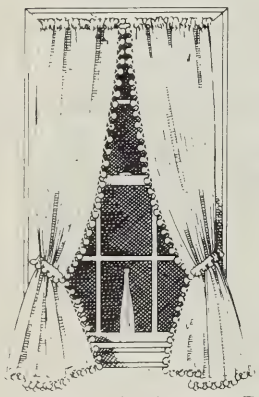
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character, sometimes of a *scherzando* nature, and providing a dynamic contrast with the first stratum, which seems to dominate the larger gesture of the composition.

—Mario Davidovsky

Claude Debussy
Quartet in G minor, Opus 10

While not yet out of his teens, Debussy became the "house pianist" of Tchaikovsky's patron, Mme. Nadezhda von Meck, traveling with her and her entourage to Italy, Vienna, and Russia. During his period of employment with her, he composed two still unpublished chamber pieces, a piano trio (in 1879) and a Nocturne and scherzo for cello and piano (1882). It was not until 1893, the composer's thirty-first year, that he produced a mature work of chamber music, the G minor string quartet, which, oddly enough, is his only composition to bear an opus number. The quartet was given its premiere by the Ysaÿe Quartet in December 1893 and aroused a storm of indignation or puzzlement at once. Paul Dukas recognized its significance, but Ernest Chausson, who had become a close friend of the composer's only the year before and who had been in a position to study some of its details during the period of composition, was profoundly disappointed and expressed his views to Debussy quite frankly. (Debussy proposed to write a second quartet in 1894 to soothe his friend's feelings, but before anything could come of it, the two composers broke off their relationship permanently in unpleasant circumstances that arose from Debussy's short-lived engagement to a singer; the proposed second quartet never materialized.)

The shock that greeted the quartet was spurred by the composer's radical reinterpretation of all that had been considered characteristic of the medium—a linear, contrapuntal approach in which the forms grow out of a process of thematic development in dialectical argumentation. Debussy's quartet employs one theme as the basis of three of its four movements (the slow movement has its own material, and even there references may be perceived to the opening of the first movement), but rather than manipulating intervals or elaborating the fundamental harmonic plan of the basic theme, he pursues a process of constant free variation of its overall shape and of its rhythm. The textures throughout reveal a sensitivity to new sonorities, but the scherzo is especially striking in its interplay of cross-rhythms, its combination of *arco* and pizzicato, so that the thematic thread often evaporates into textural play which makes this one of the first string quartets to give timbre a dominant role in the structure of a piece, thus foreshadowing such twentieth-century masters as Webern and Bartók.

—S.L.

Weekend Prelude

Friday, 7 August at 7

MISHA DICHTER, piano



ALL-LISZT PROGRAM

"Vallée d'Obermann," from
Années de pèlerinage, première année

Valses oubliées, Nos. 1 and 2

Etude de concert No. 3 in D flat, *"Un sospiro"*

Paraphrase on Gounod's *Faust*

Hungarian Rhapsody No. 2

Baldwin piano
Misha Dichter plays the Steinway.

NOTES

Of all composers, Franz Liszt is surely the one who most completely characterizes the romantic era. Flamboyant virtuoso and matinee idol, imaginative composer of advanced music, generous supporter of other composers, brilliant teacher of a whole generation of pianists, a man notorious for his love affairs who ended up taking minor orders in the church—Liszt was full of contradictions, but they reflected the tendencies of his time, and his faults were more than compensated for by his warmth and generosity. His life spanned most of the century (1811-86) and linked him at one end with Beethoven (who kissed him on the forehead after he played a recital in Vienna on 13 April 1823, an incident that Liszt regarded as a kind of artistic christening) and at the other end with the impressionists and the atonalists of the early twentieth century who took up where Liszt's harmonic and expressive journey ceased.

But it was primarily as a pianist that Liszt first achieved fame, and the largest body of his work is the music for solo piano. Still, for all his acclaim, he was a somewhat insecure composer, and he kept reworking, revising, and even substantially recomposing his music, often at the suggestion of another person, even a non-musician. His earliest works

were, of course, designed to show off his own incredible facility at the keyboard, but most of them were revised and polished during the years in which he became for the first time quite permanently established in a single place—Weimar—and devoted himself more fully than ever before or after to serious composition. It was in these years from 1848 to 1861 that most of the works by which Liszt is known were either composed or put into final shape.

The idea for the three sets of *Années de pèlerinage (Years of Pilgrimage),* three volumes of travel images translated into piano pieces, first arose during Liszt's wanderings in the 1830s in the company of Countess Marie d'Agoult, who had left her husband for him and who bore him three children (among them Cosima, the future wife of Wagner). During the years 1835-36 he wrote a set of travel pieces called *Album d'un voyageur (A Traveler's Album)* that was published in 1842. This was substantially revised and polished in Weimar for publication as the first "year" of the *Années de pèlerinage* in 1855, devoted to musical images of Switzerland. The largest and most dramatic work of the set is *Vallée d'Obermann,* which is not, as the title might suggest, a musical picture of a Swiss valley, but rather a literary reflection of a novel called *Obermann* by Etienne Pivert de Senancour which especially influenced the composer at this time. He prefaced the score with a quotation from the novel and another from Byron reflecting the romantic's sense of the transcendentality of nature and the artist's inability to express it adequately. The quotation from the novel gives a sample of its style:

> Vast consciousness of a Nature everywhere overwhelming and impenetrable, universal passion, indifference, advanced wisdom, voluptuous abandon, all the desires and all the profound torments that a human heart can hold, I have felt them all, suffered them all in this memorable night.

The work is gloomy and sinister, with passages of resignation, but ending in a paean of joy. Its composition completely possessed the composer.

Liszt's latest works, dating from the 1880s, are remarkably advanced harmonically, even in a few cases going so far as to dispense with traditional tonality (though not in the systematic way of Schoenberg). Among these last works are four "forgotten waltzes," treating the popular waltz genre as an echo of distantly recalled pleasures and pains, evocative and retrospective. Of the four *Valses oubliées,* only the first has ever really become part of the standard concert repertory.

Composed about 1848, the *Trois Etudes de concert* present a small mystery; the title of the set is in French, but one edition gives subtitles in Italian to these works. Whether the subtitles are actually Liszt's or not, and whether they were intended to be definitive, is not at all clear, but since it is convenient to have them, they have stuck. The third of the etudes has thus become known as *"Un sospiro" ("a sigh"),* but that title suggests a mood of lassitude, which is not really evident in the energy and strength of this poetic piece.

Much of Liszt's early work for keyboard consisted of brilliant transcriptions of passages from popular operas, designed to show that the pianist, a single performer, could do anything that an entire opera company—with soloists, chorus, and orchestra—could accomplish. Some

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of these transcriptions are relatively straightforward (though exceptionally interesting nonetheless for the imaginative keyboard scoring that Liszt creates; his versions of some of the Beethoven symphonies, for example, are by far the best that have ever been done, though they are playable only by a real virtuoso); the most interesting transcriptions should really be called reinterpretations, in that they take themes from a well-known opera but then treat them in an entirely original way to express what the composer sees as the dramatic core of the work. Among the best-known of these is the *Don Giovanni* paraphrase, which captures the demonic quality of the Don's endless womanizing. Another such work—the last of Liszt's major opera transcriptions—is that on the waltz from Gounod's *Faust*. The opera was first performed in 1859, and the piano transcription was written two years later. In his treatment of the famous and popular waltz, which forms part of a brilliant and sunny scene in the opera, Liszt brings to it a diabolic quality not found in Gounod.

During the 1840s Liszt began to be interested in Hungarian folk music, though for him this meant the music of the gypsies, not the real Hungarian folk music that Bartók studied and made the core of his style. He began by attempting to transcribe for piano examples of gypsy music and to capture some of the rhythmic freedom, decorative elaboration, and sonority (especially of their characteristic instruments, the fiddle and the cymbalom) in his versions. These studies formed the basis of the first fifteen of his Hungarian rhapsodies (the last four are more advanced late works), laid out to provide the maximum contrast between tempi and styles of melody, suggesting usually the *csárdás*, which usually begins slow and free in rhythm, and ends fast and motoric. The second of the Hungarian rhapsodies has long been one of Liszt's best-known works and for many people has characterized the very notion of "Hungarian" qualities in music.

—Steven Ledbetter

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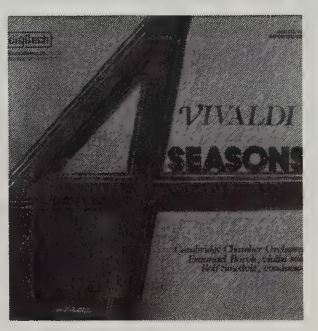
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KURT MASUR conducting

ALL-BEETHOVEN PROGRAM

Concerto in C for piano, violin, and cello, Opus 56
Allegro
Largo
Rondo alla polacca

BEAUX ARTS TRIO
Menahem Pressler, piano
Isidore Cohen, violin
Bernard Greenhouse, cello

INTERMISSION

Symphony No. 3 in E flat, Opus 55, *Eroica*
Allegro con brio
Marcia funebre: Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto

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NOTES

Ludwig van Beethoven
Concerto in C for piano, violin, and cello, Opus 56
Symphony No. 3 in E flat, Opus 55, *Eroica*

Ludwig von Beethoven was born in Bonn, probably on 16 December 1770 (his baptismal certificate is dated the 17th) and died in Vienna on 26 March 1827. The so-called "Triple" Concerto was composed in the winter of 1803-04. The first performance, a private one, took place at an unknown date; it was first performed publicly in May 1808. In addition to the three solo instruments, the score calls for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

The Eroica *was composed between May and November 1803 with some further polishing early the following year. It was privately performed in the Vienna town house of Prince Joseph von Lobkowitz, to whom the score is dedicated, in the summer of 1804, Beethoven conducting. The first public performance took place in Vienna on 7 April 1805. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, three horns, two trumpets, timpani, and strings.*

The winter of 1803-04 was a turning point in the history of music; Beethoven produced, one after another, a whole series of masterpieces that greatly enlarged and expanded our whole notion of the possibilities of instrumental music. It began with the *Eroica* Symphony, which was largely finished by November. That gigantic work conquered new territory which Beethoven was eager to exploit in every other medium. He soon began the **Triple Concerto,** by the end of the year he had finished the *Waldstein* piano sonata, and it wasn't long before he undertook the works that became the Opus 59 string quartets; all of these reflect the new expansive and energetic drama that we think of as "middle" Beethoven, and all of them were in every way the biggest works that had ever been composed in their respective genres.

The choice of three soloists for his C major concerto was an unusual one. Not that there weren't concertos with more than one soloist before; the Baroque era is full of them, and even the *symphonie concertante* of the classical era has many examples. But the particular combination of piano, violin, and cello seems never to have been tried before. The choice of instruments may have been dictated by the dedicatee, the young Archduke Rudolph, who wanted it for performance by his private orchestra. He was one of the Emperor's sons, was no mean pianist himself (he was a pupil of Beethoven's), and remained for years one of Beethoven's steadiest supporters. The Archduke himself was to play the piano in the performance, and the violin and cello parts were written for the principal players of his orchestra, a violinist named Seidler and the cellist Anton Kraft, who was one of the leading cello virtuosos of the day. Beethoven apparently admired Kraft especially, because the solo cello part is notably more difficult than either of the other two solo parts and remains, indeed, one of the hardest works in the cello repertory.

It is not entirely clear when Beethoven finished the concerto. He interrupted work on it in January 1804 to begin the composition of *Leonore*

(which ultimately became *Fidelio*). In the spring of 1804 he spent some time getting the score of the *Eroica* into its final state for performance. And he seems to have been shifting back and forth between several works in progress at this time. So it may have been a year or more before he actually brought the piece to conclusion, probably at the urgent request of the Archduke.

Like many of the post-*Eroica* works, the Triple Concerto is expansive, making a virtue out of length. In this particular case the length is generated in part by the presence of three soloists, each of whom requires a separate statement of the material in the exposition. This format, in turn, means that the concerto as a whole tends more toward lyric elaboration than to dramatic transformation of material. Most of the first movement grows out of the very opening hushed gesture of the orchestral cellos (it is interesting to note that Beethoven liked to start his symphonies with a loud chord but tended in most cases to begin concertos softly, even mysteriously). To follow this unusually long first movement, Beethoven employed the same procedure he had already tried in the *Waldstein* sonata of having a short set of variations that link directly to the final *Rondo alla polacca,* which uses the polonaise rhythm that even then, long before Chopin, was popular all over Europe for festive music of a particularly ceremonial type in triple meter.

The Triple Concerto has long been the stepchild of Beethoven's concerto compositions, the work least often played and most seriously criticized. To be sure, the demands of three soloists sometimes lead to more repetition than we expect from Beethoven, but at the same time the sheer breadth of the work and the intrinsic beauty of many of the ideas mark it as a fascinating step in Beethoven's progression; and beyond the Triple Concerto, we can already sense the two broadly lyrical concertos that would not have been written without this preliminary, the Violin Concerto and the Fourth Piano Concerto.

Rarely has any composition been so closely entwined with an anecdote about its composer's life than Beethoven's **Eroica** Symphony and the story of its intended dedication to Napoleon. On the face of it, everything seems direct and simple. Beethoven's friend Ferdinand Ries recalled the incident this way:

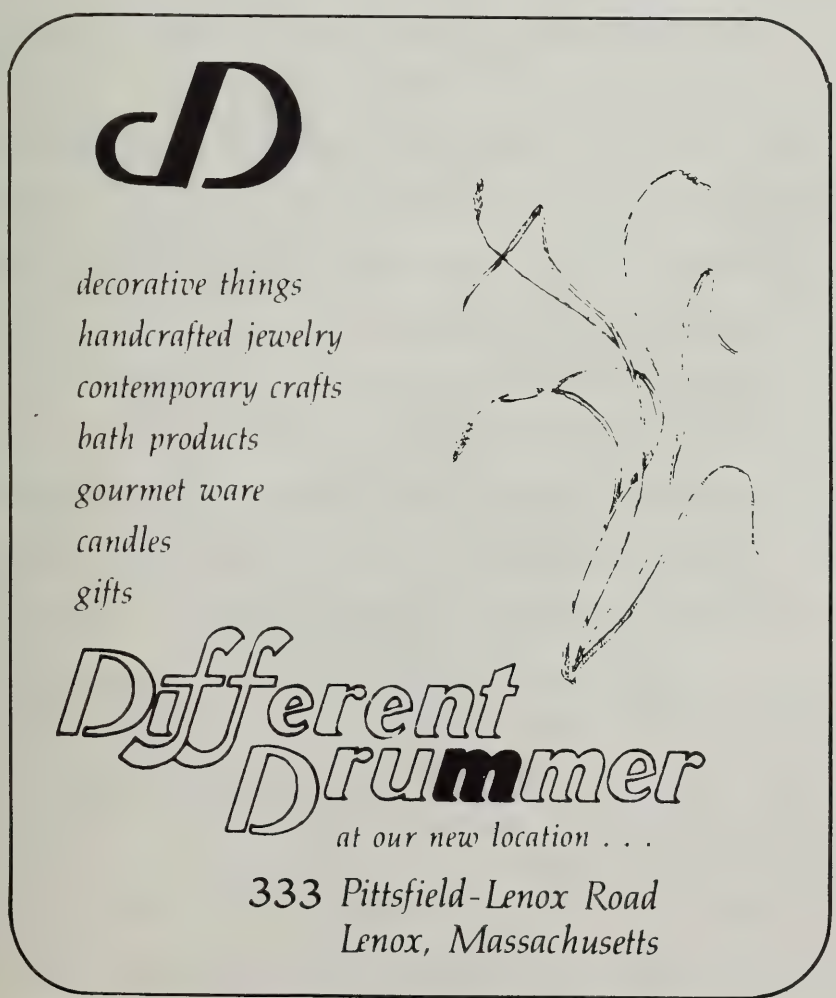
> In this symphony Beethoven had Buonaparte in mind, but as he was when he was First Consul. Beethoven esteemed him greatly at the time and likened him to the greatest Roman consuls. I as well as several of his more intimate friends saw a copy of the score lying upon his table with the word "Buonaparte" at the extreme top of the title page, and at the extreme bottom "Luigi van Beethoven," but not another word. Whether and with what the space between was to be filled out, I do not know. I was the first to bring him the intelligence that Buonaparte had proclaimed himself emperor, whereupon he flew into a rage and cried out: "Is he then, too, nothing more than an ordinary human being? Now he, too, will trample on all the rights of man and indulge only his ambition. He will exalt himself above all others, become a tyrant!" Beethoven went to the table, took hold of the title page by the top, tore it in two, and threw it on the floor. The first page was rewritten and only then did the symphony receive the title *Sinfonia eroica.*

Stated thus, it appears that Beethoven admired the republican Napoleon, the hero of the French Revolution, and despised the later Napoleon, the

emperor and despot. But, in fact, the composer's feelings were far more ambivalent and fluctuated wildly over many years. As early as 1796-97 he had composed some patriotic fighting songs which were explicitly anti-French. And when a publisher suggested in 1802 that he compose a sonata to celebrate the Revolution, Beethoven wrote explicitly of his disillusionment with Napoleon for having concluded a Concordat with the Vatican.

Beethoven's notion of dedicating a symphony to Napoleon, formed while he was writing the piece in the summer of 1803, had already begun to weaken by October of that year when he found out that his patron, Prince Lobkowitz, would be willing to pay a good fee for the dedication and performance rights for six months. The composer then thought of entitling the symphony *"Bonaparte"* but dedicating it to Lobkowitz. This was apparently the state of affairs in May 1804 when he heard from Ries the disconcerting news that Napoleon had declared himself emperor and (according to Ries's account) tore up the title page and rewrote it as *"Sinfonia eroica"* ("heroic symphony").

Unfortunately, however accurate Ries's recollection may be in the broad outline, it is mistaken in the final point: the title *Eroica* was not used until the parts were published over two years later. The title page that Beethoven tore up may have been that to his own autograph manuscript (which has since disappeared), but another manuscript (in the hand of a



copyist) which was in Beethoven's possession reveals his outburst of emotion. The copyist had headed the manuscript *"Sinfonia Grande Intitulata Bonaparte,"* but the last two words are crossed out and almost obliterated. Still, at some point, Beethoven himself added the words *"Geschrieben auf Bonaparte"* ("written on Bonaparte") in pencil on the title page, suggesting that he later reconsidered his emotional outburst. This reconsideration may have taken place already by August of 1804, when he wrote to the publishers Breitkopf & Härtel in Leipzig to offer his latest works—a cornucopia including the oratorio *Christ on the Mount of Olives,* "a new grand symphony" (the Third), the Triple Concerto, and three piano sonatas, including two of the most famous (the *Waldstein,* Opus 53, and the *Appassionata,* Opus 57). At that time Beethoven noted to the publisher, "The title of the symphony is really *Bonaparte.*"

By 1805, though, war broke out again between Austria and France after a peace that had held since about 1800. A title like *Bonaparte* would have marked Beethoven as politically suspicious at best. Thus, when it was published in 1806, the work became known as *Sinfonia eroica.* The heroism involved is not revolutionary propaganda of the true believer; it includes death as well as affirmation. Beethoven's recent biographer, Maynard Solomon, sees the symphony as Beethoven's rejection of the heroic ideals of the Revolution that had been spawned in the Enlightenment, owing to the fatal imperfection of the ruler, whose coming proved to be less than totally enlightened.

The thing that astonished early listeners most of all, perhaps, was the unusual length of the symphony: it ran almost twice as long as any symphony written to that date. But the first movement has not simply doubled its size with twice as many measures in each section. Rather, the proportions are changed. Although the exposition and recapitulation remain roughly the same size, the development grows to mammoth size and becomes the longest part of the movement; and the coda, far from being a perfunctory closing fanfare on the home key, becomes almost as long as the exposition. How is this possible? The answer lies basically in the new concentration of musical ideas, and their harmonic implications.

The first movement of the *Eroica* has not a single theme that stands complete in and of itself, no melody that runs its course and comes to a full stop. On the contrary, things begin in a straightforward way but shade off immediately into doubt and ambiguity. The tenth note—a C sharp that Beethoven leaves dangling uncomfortably at the end (and that was part of his earliest sketch)—infuses enough energy to generate the lengthy musical discourse, one function of which is to explain the meaning of the C sharp, a note that does not belong in the key of E flat. The troublesome note appears in every conceivable context, as if Beethoven is trying to suggest each time, "Perhaps *this* is its true meaning." Only at the very end of the movement do we hear the opening musical idea presented four successive times (with orchestral excitement building throughout) as a complete melody *without* the disturbing C sharp. But a great deal also happens in that monumental first movement aside from the issue of E flat and C sharp. Beethoven's control of the constant flux of relative tension and relative relaxation from moment to moment throughout that gigantic architectural span remains one of the most awe-

inspiring accomplishments in the history of music.

Although the first movement is perhaps the most remarkable in terms of the degree of new accomplishment it reveals, each of the other movements of the symphony is justly famous in its own right. The Adagio assai generated heated discussion as to the appropriateness of including a funeral march in a symphony; it is Beethoven at his most somber. No attentive listener can fail to be moved by the shattering final measures in which the dark march theme of the opening returns for the last time, truncated, broken into fragments in a dying strain: a convincing demonstration of power inherent in the music of silence.

The whirlwind of activity in the scherzo scarcely ceases for a moment. All suggestion of the traditional *menuetto* of symphonic third movements vanishes before a torrent of rushing notes and the irregular phrase structure of the opening. The three horns have an opportunity to show off in the Trio.

The last movement recalls one of Beethoven's major successes of the years immediately preceding—his ballet music for *The Creatures of Prometheus.* Its closing dance contained a musical idea that he had later worked into a set of piano variations (now known anachronistically as the "*Eroica* Variations") and to which he returned still later for the finale of the Third Symphony. Once again Beethoven produced a set of variations, sometimes using the bass of the theme, sometimes the melody. After the tension of the beginning movement and the somber darkness of the funeral march, not to mention the near-demonic energy of the scherzo, this finale, with its cheerful, whistleable little tune varied in charming and characteristic ways, seems perhaps a little naive. Still, the fugal section in the center of the movement lends some density, and the wonderfully expressive oboe solo, accompanied by clarinets and bassoons in the Poco Andante just before the final rush to the end, lends an unexpected poignancy. The conclusion, with virtuosic outbursts on the horns and the energetic fanfares of the full orchestra, brings a satisfying close.

Many years later (though before he had composed the Ninth Symphony), Beethoven maintained that the Third remained his favorite of all his symphonies. In saying this, he no doubt recognized what listeners have felt ever since: that in the *Eroica* they first know the mature Beethoven, the composer who has held such a grip on the public imagination and on the attention of later composers. They know the Artist as Hero, a role that was eagerly sought by the romantics after Beethoven's time and remains, perhaps, the most frequently encountered image of the artist to this day.

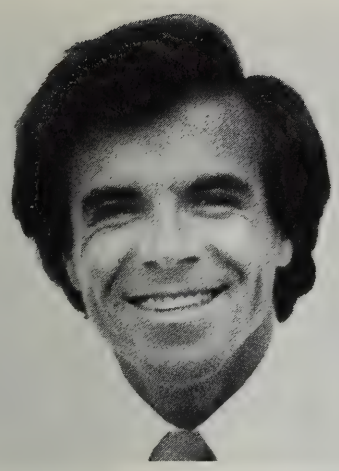
—Steven Ledbetter

Emerson String Quartet



The Emerson String Quartet has performed over one hundred concerts in more than fifty cities this season, including five performances of the complete Bartók quartets in honor of the composer's centennial, one of these being the entire cycle in a single evening at New York's Alice Tully Hall. The quartet appears on many distinguished series in New York, Washington, Cleveland, Buffalo, and Los Angeles, and its own series at the Smithsonian Institute has been completely sold out for the second consecutive season. This summer, the Emerson Quartet makes its European debut as resident quartet of the Spoleto Festival in Italy. The quartet will also be in residence for the fifth consecutive year at the Vermont Mozart Festival, and it appears at festivals in Cleveland, Tanglewood, Ottawa, and Martha's Vineyard.

The Emerson Quartet was formed while its members were students at the Juilliard School, taking the name "Emerson" in the Bicentennial year in honor of the Great American philosopher. In 1978 the quartet won the Naumburg Award for Chamber Music and was presented by the Naumburg Foundation in its New York debut at Lincoln Center. The Emerson String Quartet is in residence at the University of Hartford's Hartt College of Music and records for New World Records, CRI, and the Smithsonian Institute.



Misha Dichter

In addition to solo recitals throughout the world, pianist Misha Dichter plays regularly with every major American orchestra, including those of Boston, Cleveland, Chicago, Los Angeles, New York, and Philadelphia, and with most of the world-class European orchestras as well. In just the last couple of seasons he has appeared in England, Italy, Germany, Japan, Yugoslavia, France, and the Netherlands, as well as in the United States and Canada. Mr. Dichter is a familiar soloist at such summer music festivals as Edinburgh, Holland, the Mostly Mozart in New York, the Mainly Mozart in Toronto, Ravinia, Robin Hood Dell, Blossom, Meadow Brook, and Aspen, where he also teaches and gives annual master classes. His recordings appear exclusively on the Philips label and include major works by Beethoven, the two Brahms piano concertos, music of Schumann, and particularly of Liszt, in whose music Dichter is becoming increasingly known as a specialist.

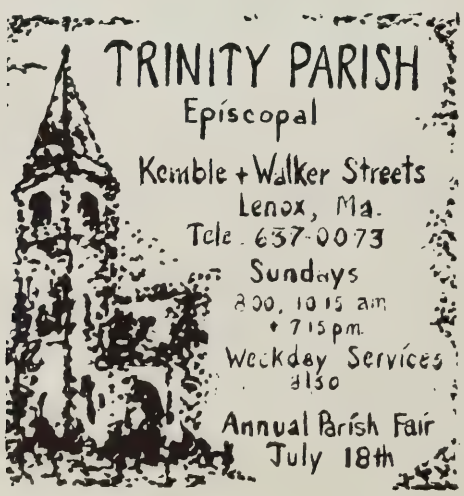
Born in 1945 to Polish parents living in Shanghai, Mr. Dichter was raised in Los Angeles, where he studied with Aube Tzerko, a disciple of Artur Schnabel. At the Juilliard School in New York he later became a student of Madame Rosina Lhevinne. In 1966, Mr. Dichter won the silver medal at the Moscow Tchaikovsky Competition, thereby establishing his career at age twenty-one. He was immediately engaged by the Leningrad Philharmonic for a tour in Russia and that same summer by the Boston Symphony Orchestra for a Tanglewood concert which was nationally televised and on which he performed the Tchaikovsky First Concerto. With the Boston Symphony, he has since played both Brahms concertos, the Beethoven First, and, most recently, in August 1977, the Schumann concerto. Mr. Dichter's wife, Cipa, born in Brazil, is also a pianist. They met at the Juilliard School, where both were students of Mme. Lhevinne. They were married in 1967 and play frequent recital and orchestral dates as duo-pianists. Misha and Cipa Dichter live with their two young sons in a Manhattan apartment overlooking Central Park.



Kurt Masur

Kurt Masur, music director of the Leipzig Gewandhaus Orchestra since 1970, made his American debut with that orchestra during the 1974-75 season and, in the years following, appeared with the Cleveland Orchestra, the Toronto Symphony, and the Dallas Symphony. Following his initial Boston Symphony appearances in February of 1980, he went on to conduct the San Francisco Symphony, and he recently made his New York Philharmonic debut during that orchestra's Romantic Music Festival this past June. Boston and New York also heard him this past spring when he returned to this country with the Leipzig Gewandhaus Orchestra. Mr. Masur is former conductor of the Leipzig Opera, and he has led such famed European orchestras as the Berlin Philharmonic, the Vienna Philharmonic, the New Philharmonia, and the National Orchestra of Paris. His credits also include appearances at the international music festivals of Prague, Warsaw, and Salzburg.

Born in Silesia, Mr. Masur studied piano, then attended the German College of Music in Leipzig, where he studied conducting with Heinz Bongartz. Engagements with the Halle County, Erfurt, and Leipzig theaters followed, and in 1955 he became a conductor of the Dresden Philharmonic. From 1958 to 1960 he was general director of music for the Mecklenburg Stage Theater of Schwerin. Mr. Masur has recorded music of Beethoven, Brahms, Bruckner, Mendelssohn, and Schumann; his recordings are available on the Philips, Deutsche Grammophon, Angel, and Vanguard labels.



Beaux Arts Trio



The Beaux Arts Trio made its public debut twenty-six years ago on Wednesday evening, 13 July 1955 in the Theatre-Concert Hall at Tanglewood. The original group included present members Menahem Pressler, pianist, and Bernard Greenhouse, cellist, with violinist Daniel Guilet; the trio's present violinist, Isidore Cohen, joined the group in 1968. Charles Munch took particular pride in the fact that the first Beaux Arts concert took place at Tanglewood and wrote of them as "worthy successors of the last great trio—Thibaud, Casals and Cortot."

Since its debut, the Beaux Arts Trio has been hailed on three continents and has played more than 3500 engagements throughout North America, Europe, Israel, Africa, and the Middle East. Several years ago they performed in Israel, Turkey, and Iran under the auspices of the State Department's Cultural Program, followed by a five-concert series in Paris, plus appearances in London, Salzburg, Hamburg, West Berlin, and other European cities to which they have returned every season since. Japan and South America recently heard the trio for the first time, and they appear regularly at the great European music festivals. For Philips records, the group has recorded trios of Beethoven, Brahms, Haydn, Mozart, Dvořák, Mendelssohn, Ravel, Tchaikovsky, Schubert, Chopin, and Smetana, in addition to larger-ensemble chamber works with guest artists and the Beethoven Triple Concerto with Bernard Haitink and the London Philharmonic.

Israeli-American pianist **Menahem Pressler** was born in Magdeburg, Germany, but fled with his family to Israel when Hitler came to power. He began his professional career in his adopted country, the United States, at seventeen. On his first American tour he was soloist five times

with the Philadelphia Orchestra, and he has also appeared with orchestras including the New York Philharmonic, the Cleveland Orchestra, and the National Symphony of Washington, D.C., playing under such distinguished conductors as Dimitri Mitropoulos and George Szell, Eugene Ormandy, Leopold Stokowski, and Georges Enesco. He fulfills concert and orchestral engagements regularly in Europe. Mr. Pressler lives in Bloomington, Indiana, where he is a full professor on the faculty of the University of Indiana.

Violinist **Isidore Cohen** was born in New York and studied with Ivan Galamian at the Juilliard School. He has been concertmaster of the Little Orchestra Society in New York, the Casals Festival Orchestra in Puerto Rico, and the Mostly Mozart Festival Orchestra at Lincoln Center, and he has also appeared as soloist with orchestras throughout the United States. Mr. Cohen's extensive chamber music background includes membership in the Juilliard String Quartet, appearances with the Budapest Quartet, and performances with Music from Marlboro.

Cellist **Bernard Greenhouse** studied at Juilliard and went to Europe for an audition with Pablo Casals, studying with that great Spanish cellist for two years. He made his New York recital debut in Town Hall and has since won an enviable reputation as one of the major interpreters on his instrument, appearing in recital, with orchestra, and with chamber ensemble in major cities on both sides of the Atlantic, and recording for Columbia, RCA, Concert Hall, and the American Recording Society. Mr. Greenhouse is on the faculties of the Manhattan School of Music and New York State University.



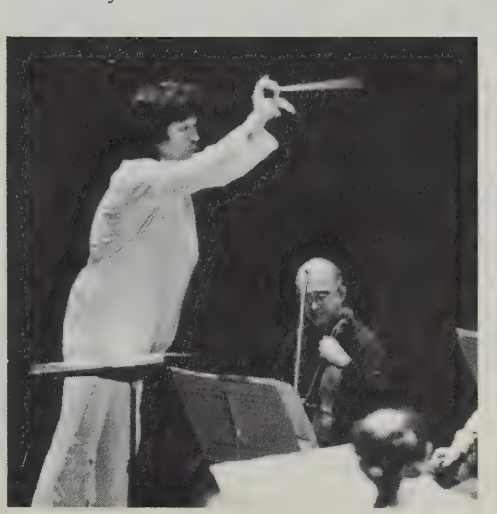
BSO NEWS NOTES

Centennial News

On 22 October 1981 the Boston Symphony Orchestra celebrates its one hundredth birthday, and two very special events will mark the occasion that week. Sunday, 18 October is the date for a gala concert and dinner dance: Seiji Ozawa will lead the orchestra in an unprecedented program featuring world-renowned guest artists Itzhak Perlman, Leontyne Price, Mstislav Rostropovich, Rudolf Serkin, and Isaac Stern, all of whom will be guests of honor at the dinner dance to follow at the Park Plaza Hotel in Boston. And on 22 October, the actual birthday, Seiji Ozawa will lead the Boston Symphony in a free outdoor performance of Beethoven's Ninth Symphony on the Boston Common, with soloists Faye Robinson, Katherine Ciesinski, Dennis Bailey, and John Cheek, as well as John Oliver's Tanglewood Festival Chorus.

The following week, Mr. Ozawa and the orchestra begin a three-week, eleven-concert international tour taking them to Osaka, Nagoya, and Tokyo in Japan, then to Paris, Frankfurt, Berlin, Vienna, and London. This continues the orchestra's centennial tour activities which began in March with a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years.

The orchestra's 1980-81 hundredth-anniversary season has been marked by other observances as well. Two of the twelve works commissioned by the Boston Symphony Orchestra for its centennial—Leonard Bernstein's Divertimento for Orchestra and Peter Maxwell Davies's Symphony No. 2—have already been performed, and John Corigliano's *Promenade* Overture written for the Boston Pops had its premiere in Symphony Hall last month. A poster to commemorate the orchestra's one hundredth birthday was specially commissioned from Robert Rauschenberg, one of America's most prominent artists; this strikingly colorful montage is available in two forms, a special limited edition of 300 signed and numbered lithographs available through the BSO Friends' Office, or as a printed poster available at the Glass House on the Tanglewood grounds. Also available at the Glass House is a special souvenir booklet, "The First Hundred Years," printed in conjunction with a centennial exhibit mounted in Symphony Hall last February and offering a wonderful assortment of photographs along with essays on various aspects of the Boston Symphony Orchestra's activities and history.



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SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director
Sir Colin Davis, Principal Guest Conductor
Joseph Silverstein, Assistant Conductor

Saturday, 8 August at 8:30

JOHN NELSON conducting

BARBER — *Medea's Meditation and Dance of Vengeance,* Opus 23a

GRIEG — Piano Concerto in A minor, Opus 16
- Allegro molto moderato
- Adagio
- Allegro moderato molto e marcato

MISHA DICHTER

INTERMISSION

FAURÉ — *Pelléas et Mélisande,* Suite from the incidental music to Maeterlinck's tragedy, Opus 80
- Prelude: Quasi adagio
- *Fileuse:* Andantino quasi allegretto
- Sicilienne: Allegretto molto moderato
- *The death of Melisande:* Molto Adagio

ROUSSEL — *Bacchus et Ariane,* Suite No. 2, Opus 43
- Ariadne's awakening
- Ariadne and Bacchus
- Bacchus' dance
- The kiss
- Bacchus' cortege
- Ariadne's dance
- Ariadne and Bacchus
- Bacchanale and the coronation of Ariadne

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NOTES

Samuel Barber
Medea's Meditation and Dance of Vengeance, Opus 23a

Samuel Barber was born in West Chester, Pennsylvania, on 9 March 1910 and died in New York on 23 January 1981. He composed the score for the original ballet version of Medea *in 1946 and later converted it into an orchestral suite. The full orchestral version of the suite is scored for three flutes (third doubling piccolo), two oboes and English horn, two clarinets, E flat clarinet, and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, triangle, cymbals, side drum (without snares), tom-tom, bass drum, tam-tam, whip, xylophone, harp, piano, and strings.*

Throughout his seventy years, Samuel Barber remained unabashedly a romantic composer, however greatly the storm and stress might rage between diverse conflicting schools of more "modern" composition. Through it all, though perhaps scorned by musicians of extremist persuasions, he remained very much true to himself and produced a substantial body of work that virtually *sings* in performance. Perhaps this is not surprising, since Barber came from a family of singers (his aunt was the great contralto Louise Homer), and he himself sang better than most composers do (or are expected to), well enough in fact to record his own setting of *Dover Beach* for baritone and string quartet. The lyric line is perceptible in virtually all of his music, whether vocal or instrumental, even when it is nervously motoric, as at the end of *Medea's Dance of Vengeance.*

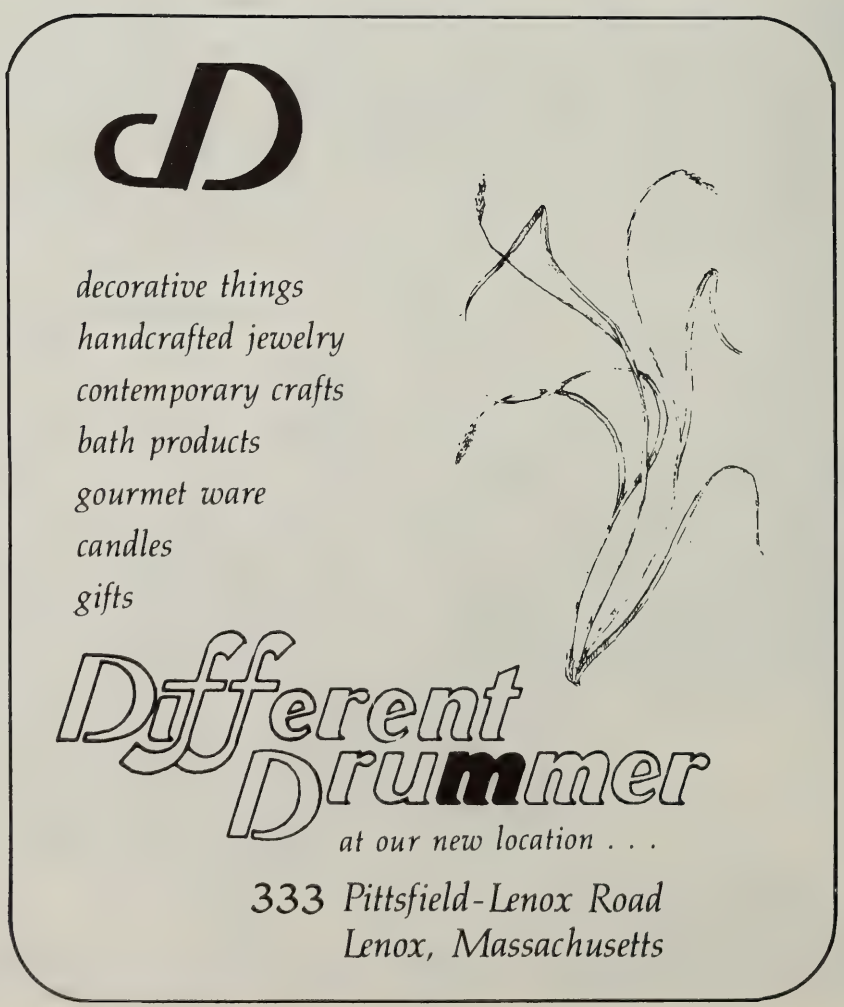
The ballet was composed in 1946 on a commission from the Ditson Fund for Martha Graham and her company. Though Barber himself thought of the ballet as *Medea,* Graham chose to call it *Cave of the Heart,* and, as such, it was premiered in New York on 10 May 1946. It is a psychological depiction of that much-wronged Medea of Greek myth and legend whose response to her wrongs attracted the attention of great playwrights from antiquity onwards. This is the beautiful sorceress Medea who, out of her love for Jason, helped him win the Golden Fleece in Colchis and then fled with him and bore his children. Then, when she found herself supplanted by another woman, she took a terrible vengeance compassing the deaths of Jason, of the other woman, and even of her own children. Barber arranged the ballet into an orchestral suite in seven movements, first performed by the Philadelphia Orchestra under Eugene Ormandy on 5 December 1947; later he reworked the material into the present version, scored for large orchestra. It is cast into a single movement bringing together the material from the ballet dealing directly with the character of Medea—with her maternal love, her increasingly intense brooding, and her explosion of vindictive wrath. This version was first performed by the New York Philharmonic Orchestra under Dimitri Mitropoulos on 2 February 1956.

Beginning broadly, with slow and wide-ranging melodic ideas which reflect Medea's love for her children, the score gradually grows more

intense and anguished, as her suspicions at her husband's betrayal prove justified and she passes into a murderous rage, depicted in a tense, irregular, motoric passage that continues building until the end. Barber's score is prefixed with the following words, translated from the *Medea* of Euripides:

Medea: Look, my soft eyes have suddenly filled with tears:
O children, how ready to cry I am, how full of foreboding!
Jason wrongs me, though I have never injured him.
He has taken a wife to his house, supplanting me . . .
Now I am in the full force of the storm of hate.
I will make dead bodies of three of my enemies—
father, the girl, and husband!
Come, Medea, whose father was noble,
Whose grandfather God of the sun,
Go forward to the dreadful act.

—Steven Ledbetter



Edvard Grieg
Piano Concerto in A minor, Opus 16

Edvard Grieg was born on 15 June 1843 in Bergen, Norway, and died there on 4 September 1907. He composed his only piano concerto in 1868 and revised it regularly up to the last year of his life. The composer first dedicated the score to Rikard Nordraak, a Norwegian composer whom he had met in 1864. The second edition of the concerto was dedicated to Edmund Neupert, a fellow countryman who was soloist at the first performance of the piece in Copenhagen in 1869. In addition to the solo piano, the score calls for two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Grieg's familiar and popular piano concerto was one of the most important steps on his path toward the creation of a national Norwegian music. After completing his course at the Leipzig Conservatory (where one of his classmates was a young Englishman named Arthur Sullivan), he returned north and settled in Copenhagen, the only Scandinavian city to have an active musical life. There he met Rikard Nordraak, another Norwegian composer just one year his senior, whose influence on him was to prove decisive, especially after Nordraak's premature death at the age of twenty-four. He spent several years in the musical backwater of Christiana, Denmark, where he was the director of the Philharmonic Society, fighting the good fight for music of real substance on his programs. He was later to look on these years as "entirely unproductive," since his time was almost totally taken up with performance rather than composition.

Following the birth of a daughter on 10 April 1868, Edvard and Nina Grieg spent a pleasant and productive summer in a cottage at Søllerød, Denmark, where he experienced a creative outburst that resulted in the Opus 16 concerto. From the very first it has been regarded as Grieg's finest large-scale accomplishment (he generally found the small keyboard miniature to be more congenial to his temperament) and as the fullest musical embodiment of Norwegian nationalism in romantic music.

The winter following this splendidly fruitful summer was discouraging, as Grieg found himself once again trapped in the indifference and philistinism of Christiana. He had applied for a state traveling grant and had been rejected; it seemed unlikely that any new application would be favorably received. Then, suddenly, he received a gracious letter from Franz Liszt, apparently unsolicited, in which Liszt expressed the pleasure he had received in perusing Grieg's Opus 8 sonata for violin and piano and invited the young composer to visit him in Weimar if the opportunity should arise. This letter opened doors that had up to then been firmly shut; not long after, Grieg received his travel grant, which allowed him to take Liszt up on his invitation a year later.

In the meantime there was the first performance of the new concerto to be attended to, as well as repeat performances to introduce the work to Denmark and Norway. At about this time, too, he discovered a treasury of Norwegian folk music transcribed into piano score. He delved avidly into the collection and began to realize how a skilled musician could make use of folk elements in his works. From this time Grieg's interest in the

formal classical genres began to decline—of that type, he produced only a string quartet and two sonatas after this date.

It took until February 1870 for the Griegs to catch up with Liszt, not in Weimar but in Rome. When they did, though, the result was highly gratifying for the young man. Liszt promptly grabbed Grieg's portfolio of compositions, took them to the piano, and sight-read through the G major violin sonata, playing both the violin and piano parts. When Grieg complimented him on his ability to sight-read a manuscript like that, he simply replied modestly, "I'm an experienced old musician and ought to be able to play at sight." At a later visit, in April, Grieg brought his piano concerto, and this time Liszt's sight-reading was even more fabulous: he played at sight from the manuscript score the entire concerto, both orchestral and solo parts, with ever-increasing enthusiasm. Grieg recounted the incident in a letter home:

> I must not forget one delightful episode. Towards the end of the finale the second theme is, you will remember, repeated with a great fortissimo. In the very last bars, where the first note of the first triolet—G sharp—in the orchestral part is changed to G natural, while the piano runs through its entire compass in a powerful scale passage,* he suddenly jumped up, stretched himself to his full height, strode with theatrical gait and uplifted arm through the monastery hall, and literally bellowed out the theme. At that particular G natural he stretched out his arm with an imperious gesture and exclaimed, "G, G, not G sharp! Splendid! That's the real thing!" And then, quite *pianissimo* and in parenthesis: "I had something of the kind the other day from Smetana." He went back to the piano and played the whole ending over again. Finally, he said in a strange, emotional way: "Keep on, I tell you. You have what is needed, and don't let them frighten you."

Though the concerto was popular from the start, and was published in

*The G natural in question occurs five measures before the end of the concerto. —[S.L.]

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full score only three years after its composition, Greig himself was never entirely satisfied with it, and he continued to touch up details of both the orchestral and solo parts for the rest of his life. A few critics have attacked the work—notably Bernard Shaw (writing as "Corno di Bassetto") and Debussy—and it has certainly been overplayed and mistreated, especially in a popular operetta, *Song of Norway,* very loosely based on Grieg's life, but it retains its freshness and popularity nonetheless. The basic architecture is inspired by Schumann's essay in the same medium and key, though the piano part is of Lisztian brilliance, blended with Grieg's own harmonic originality, which was in turn influenced by his studies of Norwegian folk song. One Norwegian analyst has pointed out that the opening splash of piano, built of a sequence consisting of a descending second followed by a descending third, is a very characteristic Norwegian melodic gesture, and that this opening typifies the pervasiveness of the folk influence. For the rest, the first movement is loaded with attractive themes, some obviously derived from one another, others strongly contrasting, a melodic richness that has played a powerful role in generating the concerto's appeal. The *animato* section of the first movement includes figurations of the type used by folk-fiddlers; the lyric song of the second movement is harmonized in the style of some of Grieg's later folksong settings; and the finale consists of dance rhythms reminiscent of the *halling* and *springdans.*

—S.L.

Gabriel Fauré

Pelléas et Mélisande, Suite from the incidental music to Maeterlinck's tragedy, Opus 80

Gabriel Fauré was born in Pamiers, Ariège, on 12 May 1845 and died in Paris on 4 November 1924. The music for Maeterlinck's Pelléas et Mélisande *was composed in 1898 and turned into the Opus 80 orchestral suite in 1901. It is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, harp, and strings.*

Fauré was a long time coming into his own as a composer who could draw an audience. Even in his fifties, though he was highly regarded by cognoscenti as a creator and teacher, he was in no sense a "popular" composer. Much of his music gained a hearing only in the salons of cultivated aristocrats like the Princess Edmonde de Polignac, whose activities as a patron of advanced composers lasted for decades. Fauré also had a group of devoted English friends who sponsored performances of his music in London, so he spent a substantial part of every year from 1892 to 1900 in the British capital. Thus it was that when he met the famous actress, Mrs. Patrick Campbell, at the home of a mutual friend, Frank Schuster, in 1898, she commissioned him to write incidental music for a production she was planning of Maurice Maeterlinck's symbolist drama *Pelléas et Mélisande* at the Prince of Wales Theatre. She recalled in her autobiography:

> I had not spoken French since my visits to Paris seventeen years before, but I stumbled through somehow, reading those parts of the play to M. Fauré which to me called for music.
>
> Dear M. Fauré, how sympathetically he listened, and how humbly he said he would do his best! His music came—he had grasped with most tender inspiration the poetic purity that pervades M. Maeterlinck's lovely play.

There had been only one performance of the original French text of the play, on 17 May 1893, but that had resulted in general incomprehension. Claude Debussy was in the audience, though, and he began at once to work on an opera, which was not to be performed until 1902. Several other composers have been attracted to *Pelléas*—Schoenberg and Cyril Scott for orchestral tone poems, Sibelius for incidental music—but Fauré is the only one not to have written his score in the shadow of Debussy's opera, and, ironically, he wrote it for a production not in the original French, but in English.

Fauré was notoriously uninterested in the process of orchestration; he preferred to devote his attention to the creation of the abstract musical concepts. So he left the scoring to his student Charles Koechlin. It is likely that Koechlin received the Sicilienne first, since it had already been composed as an independent piece for cello and piano in 1893. The seventeen sections of the incidental music were scored between 7 May and 5 June 1898, after which a fair copy was prepared for Fauré to use when conducting the performances in London, where the play opened on 21 June. Koechlin scored for a pit orchestra of modest proportions; when arranging the Opus 80 suite, Fauré added extra parts for second oboe, second bassoon, and third and fourth horns. He also made a number of subtle changes in the orchestration throughout and substantially rescored the climaxes for the larger ensemble, so that we may fairly speak of a

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Koechlin-Fauré orchestration. The resulting score, dedicated to the Princess Edmonde de Polignac, has turned out to be Fauré's most important symphonic work.

The air of charming reticence that runs through much of Fauré's music is equally endemic to his incidental music for Maeterlinck; it is an appropriate mood for a play in which virtually nothing happens, in which every effort to do anything definitive leads to tragedy. The first movement serves as the prelude for the play, painting its misty colors, with a few dramatic outbursts that may hint at the impetuous Golaud. The movement ends with a transition to the opening scene of the play (in which Golaud, lost while hunting, comes across the mysterious Melisande by a fountain deep in the woods); even before the overture ends, we hear Golaud's hunting horn signaling his arrival. The second movement, sometimes called *La Fileuse (The Spinner),* which served as the entr'acte before Act III, runs along with a nearly constant triplet turn providing the background hum of the spinning wheel. The Sicilienne, the entr'acte preceding Act II, is a world apart from the vigorous leaping dance of Italy known as the *siciliano;* here, all is grace and gentle reflection—but it is entirely appropriate to the mysterious world of the play—even though it was composed independently five years earlier! The final Molto Adagio—which introduced Act V—is a quiet, touching depiction of the death of Melisande. Though Fauré certainly never thought of this work as a symphony, it remains his best-known and most frequently performed symphonic composition—and all we are likely to hear of the seventeen selections composed as incidental music, unless someone should undertake a complete revival of the play with Fauré's gentle, fragile, mysterious score.

—S.L.

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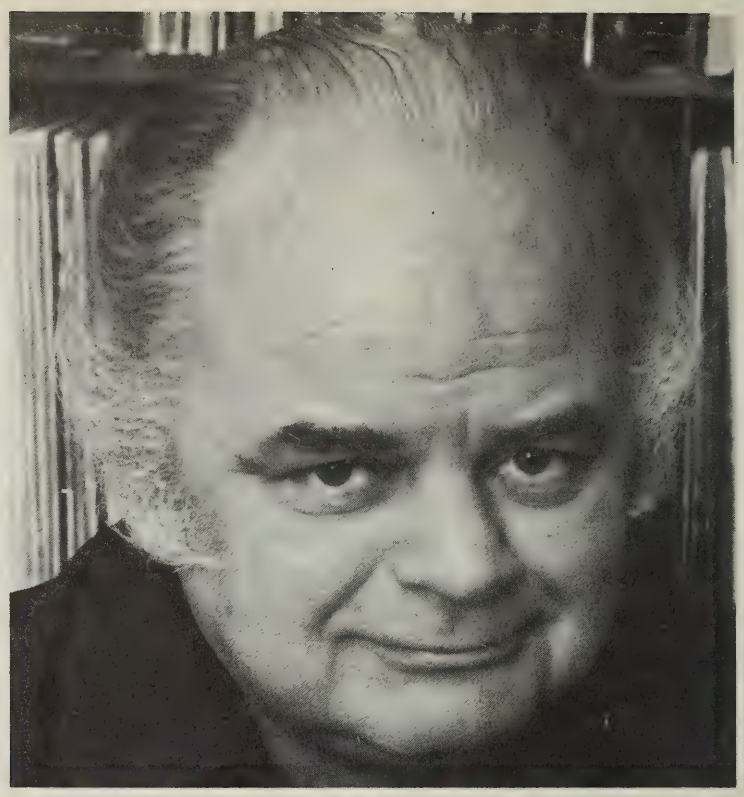
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Albert Roussel

Bacchus et Ariane, Suite No. 2, Opus 43

Albert Charles Paul Marie Roussel was born at Tourcoing, Nord département, France, on 5 April 1869 and died at Royan on 23 August 1937. Bacchus et Ariane, *a ballet in two acts, was composed in 1930 and first produced at the Paris Opera on 22 May 1931. Philippe Gaubert conducted, the scenario was by Abel Hermant and the choreography by Serge Lifar, the décor and costumes were the work of Giorgio di Chirico, and the principal dancers were Lifar and Spessivtzeva. The two concert suites correspond to the two acts of the full score. Charles Münch (as he then wrote his name) conducted the first performance of the Suite No. 2 with the Société Philharmonique de Paris on 26 November 1936. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, four trumpets, three trombones, bass tuba, timpani, bass drum, snare drum, cymbals, tambourine, triangle, celesta, two harps, and strings.*

That the fifteen-year-old Albert Roussel should be prepared for entrance into Naval School was quite clear. The boy himself, orphaned at eight and since then in the charge first of his grandfather, mayor of the manufacturing city (textiles, soap, sugar) of Tourcoing on the Belgian border, then of his uncle Félix, wanted it, having learned to love the sea at Heyst, where his family spent summers, having for years arranged his room as though it were a ship's cabin, and having had his appetite for travel whetted by his eager consumption of the novels of Jules Verne. Albert's guardians agreed. There was, to be sure, music in his life as well—he conducted imaginary orchestras in the garden and took real lessons with the cathedral organist, Mlle. Decreme, whose star pupil he quickly became—but music was for fun, not for a career. He did well at school, placed sixteenth among six hundred Naval School candidates, and in the fall of 1887 he took a berth on the training-ship *Borda.*

He did well in his new life, though once he was confined to quarters for five days when he was caught reading *Manon Lescaut* during a lecture. He played a polka called *Fumée de cigarette* at dances, but also found or made time for more ambitious musical pursuits: in 1892-93, for example, he was stationed at Cherbourg, and there he played chamber music and was even able to hear a performance of one of his own compositions, an Andante for violin, viola (whose part, in his inexperience, he had written in the wrong clef), cello, and organ. At about that point a shipmate, Ensign Adolphe Calvet, younger brother of the famous opera singer Emma Calvé, intervened recklessly and decisively in Roussel's life. He asked for a copy of a *Marche nuptiale* of Roussel's to send to the eminent Parisian conductor Edouard Colonne and reported some weeks later that Colonne, impressed, strongly advised that the composer leave the service and concentrate on music. Lieutenant Roussel was slow to make up his mind, and a voyage to Cochin China on the torpedo boat he commanded, the *Styx,* took matters out of his hands for a while anyway, but in 1894 he resigned his commission. He moved to Paris, where he studied with the celebrated Eugène Gigout and then became a member of the first class at the Schola Cantorum, founded in 1896 by Vincent d'Indy, the choral

conductor Charles Bordes, and another famed organist-composer, Alexandre Guilmant. The commitment to music was made. Years later, Roussel learned that Calvet had never sent his march to Colonne at all.

Six years after entering the Schola, Roussel was himself appointed professor of counterpoint there. He became an important teacher whose pupils included the composer and critic Roland-Manuel (part ghostwriter of Stravinsky's Harvard lectures on the *Poetics of Music*), Bohuslav Martinů, and even a colleague who was his senior by three years, Erik Satie. During the first decade of the new century, Roussel's compositions began to be heard regularly in Paris, and musicians as influential as Camille Chevillard and Alfred Cortot were among his supporters. In 1910, he joined the new and progressively-minded Société Musicale Indépendante, presided over by the aged Gabriel Fauré and founded in opposition to the Société Nationale, which was becoming increasingly cliquish as a propaganda arm of the Schola Cantorum. By 1912, when Jacques Rouché asked him for a ballet for his company at the Théâtre des Arts, Roussel was a significant and recognized composer of chamber music, piano music, songs, and a symphony called *Le Poème de la forêt.*

In a program note he wrote in 1933, Roussel suggested that his career might be divided into three phases. "The first (1898-1913) shows some slight influence of Debussy along with certain personal accents, but above all a continued striving for the architectural solidity learned from d'Indy. The Trio in E flat, the Divertissement for piano and winds, the first four songs, all free of outside influences, look ahead to the decisive works of the third period. On the other hand, the First Symphony, *Poème de la forêt,* the *Evocations,* a triptych for solo voices, chorus, and orchestra, composed after a journey to India, the ballet *Le Festin de l'araignée,* which . . . was the

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foundation of Roussel's fame, are close to the so-called Impressionist school. The ballet *Padmâvatî* begins a transitional period in 1918, which is continued by the symphonic poem *Pour une fête de printemps* and the Second Symphony in B flat. The style changes, the harmony becomes bolder, and the influence of Debussy disappears altogether. Roussel's new manner becomes the target of criticism as well as the object of enthusiastic approbation. In the third period, Roussel seems really to have found his true voice. To this stage belong the Suite in F, the Concerto for Small Orchestra, the Piano Concerto, the 80th Psalm for tenor solo with chorus and orchestra, and the Third Symphony in G minor, commissioned by Koussevitzky for the fiftieth anniversary of the Boston orchestra and, ever since its first performances, one of the most pronounced successes among modern symphonies."

Bacchus and Ariadne, composed in 1930, belongs to Roussel's self-styled third period, and the energy and bite of this score are typical of his work. Ariadne was the daughter of Pasiphae and of Minos, King of Crete. She fell in love with Theseus, the Athenian hero who had come to Crete to kill the Minotaur, a creature part bull and part man, sired on Pasiphae by a white sacrificial bull* and now demanding the sacrifice every nine years of seven Athenian boys and seven girls. Stringing a thread, Ariadne helped Theseus to escape from the Labyrinth where he had slain the Minotaur. Here the legends diverge. According to the version of Roussel's ballet, which is the one also familiar from von Hofmannsthal's and Strauss's opera *Ariadne auf Naxos,* Theseus and Ariadne went to Naxos, an island in the Aegean sea. There Theseus abandons Ariadne and returns to Athens. Act II of the ballet—and thus also the concert Suite No. 2—begins when Ariadne wakes to discover that she is alone. She attempts suicide by jumping from a high crag, but finds herself instead falling into the arms of the god Bacchus or Dionysus. (In this telling of the story, Bacchus has ordered Theseus back to Athens in order that he might possess Ariadne. For her part, Ariadne has already felt erotic stirrings about Bacchus and has dreamed that she was dancing with him.) The god's kiss makes the princess immortal. Fauns and satyrs come to pay homage. Ariadne drinks from the sacred golden cup, and the bacchanale ends when Bacchus places a diadem of stars on her brow.

—from notes by
Michael Steinberg

Michael Steinberg, now Artistic Adviser of the San Francisco Symphony, was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

*Pasiphae, who had been made to fall in love with the bull in punishment for Minos' failure to sacrifice the creature to the sea-god Poseidon, had, with the help of the ingenious craftsman Daedalus, disguised herself as a cow for the occasion.

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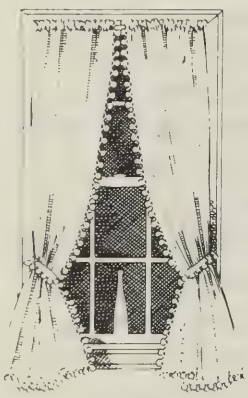
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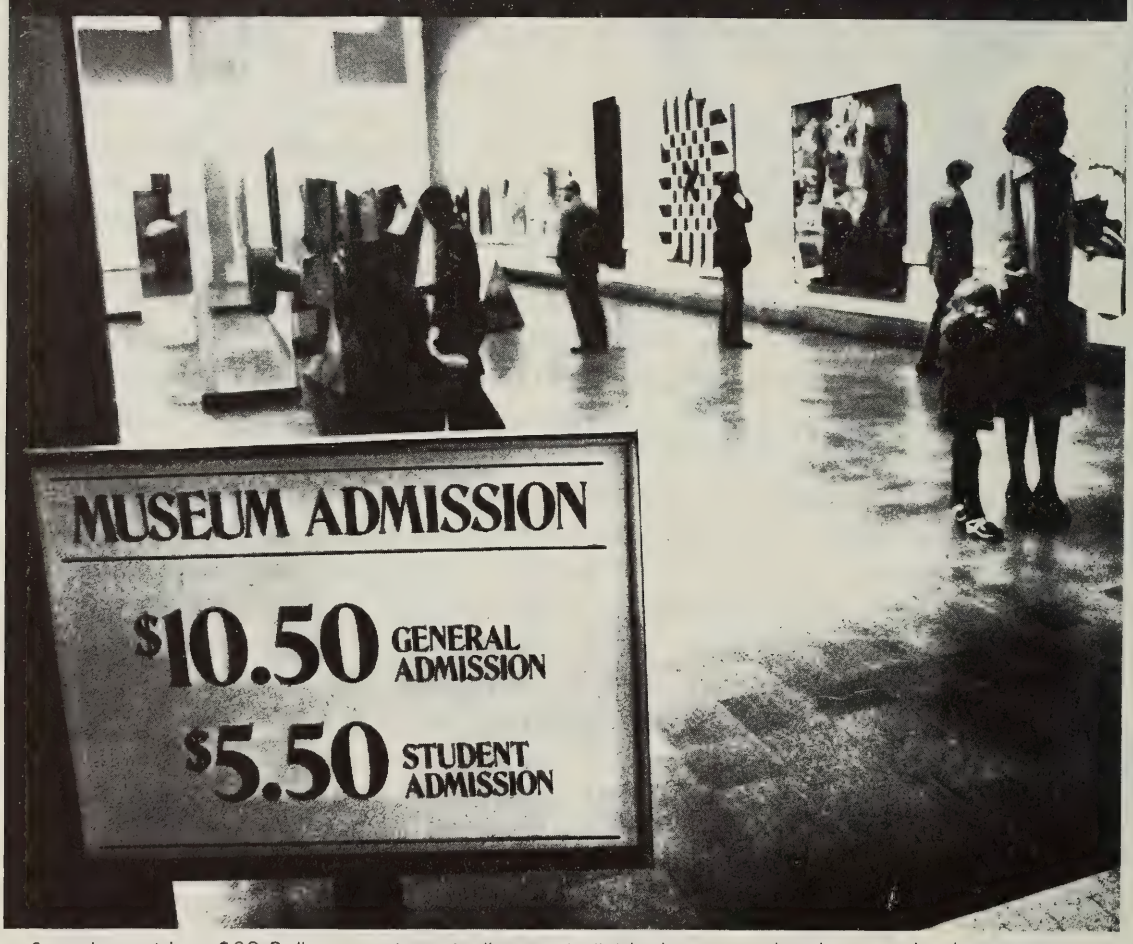


John Nelson

Music director of the Indianapolis Symphony Orchestra since 1976, John Nelson has also conducted the orchestras of Chicago, Pittsburgh, San Francisco, Seattle, Atlanta, Cincinnati, Baltimore, and Washington, D.C., as well as the National Arts Centre Orchestra of Ottawa, the Vancouver Symphony, and the Montreal Symphony. In addition to his debut with the Boston Symphony this evening, the past season has also brought his first appearances with the New York Philharmonic and the Philadelphia Orchestra. Abroad, he has conducted the Stockholm Philharmonic, the Royal Philharmonic, the BBC orchestras of Scotland and Wales, the Orchestre de la Suisse Romande, the Milan and Berlin radio orchestras, the Helsinki Philharmonic, the Jerusalem Symphony, and the Israel Chamber Orchestra. His operatic performances have included *Les Troyens, Cavalleria rusticana* and *Pagliacci, Il barbiere di Siviglia,* and a new production of Janáček's *Jenůfa* at the Metropolitan Opera; *Carmen* and *L'incoronazione di Poppea* at the New York City Opera; *Eugene Onegin* and *Owen Wingrave* at the Santa Fe Opera; and *Les Troyens* at Geneva's Grand Theatre.

Mr. Nelson was born to American missionary parents in Costa Rica, where he began studying piano at age six. He continued his studies in the United States at Wheaton College, winning awards there in piano and composition, and then at the Juilliard School, where he won the Irving Berlin Award in conducting and received assistantships and scholarships in the opera, choral, and orchestral departments; he subsequently became a member of the Juilliard faculty, teaching orchestral conducting. While still a student at Juilliard, Mr. Nelson became music director of the Greenwich Philharmonia in Connecticut. He also became music director of the Pro Arte Chorale and Orchestra, and his New York debut with that group at Carnegie Hall in a concert performance of Berlioz's *Les Troyens* was so spectacularly successful that he was immediately engaged to assist Rafael Kubelik with the Metropolitan Opera's new production of that work. Mr. Nelson has served as music advisor and principal guest conductor of the Louisville Orchestra, music director of the Lincoln Center International Choral Festival, and founder and director of the Aspen Choral Institute. He is scheduled for debuts with the Opera Nationale of Brussels, at the Lyon Festival, and at the St. Louis Opera. Mr. Nelson has recorded Dvořák's *New World* Symphony with the Indianapolis Symphony, and he holds honorary doctorates from DePauw University, Butler University, Anderson College, and MacMurray College.

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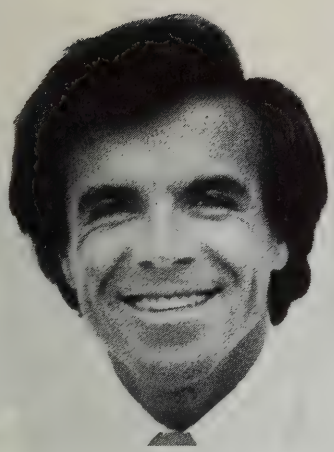
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Misha Dichter

In addition to solo recitals throughout the world, pianist Misha Dichter plays regularly with every major American orchestra, including those of Boston, Cleveland, Chicago, Los Angeles, New York, and Philadelphia, and with most of the world-class European orchestras as well. In just the last couple of seasons he has appeared in England, Italy, Germany, Japan, Yugoslavia, France, and the Netherlands, as well as in the United States and Canada. Mr. Dichter is a familiar soloist at such summer music festivals as Edinburgh, Holland, the Mostly Mozart in New York, the Mainly Mozart in Toronto, Ravinia, Robin Hood Dell, Blossom, Meadow Brook, and Aspen, where he also teaches and gives annual master classes. His recordings appear exclusively on the Philips label and include major works by Beethoven, the two Brahms piano concertos, music of Schumann, and particularly of Liszt, in whose music Dichter is becoming increasingly known as a specialist.

Born in 1945 to Polish parents living in Shanghai, Mr. Dichter was raised in Los Angeles, where he studied with Aube Tzerko, a disciple of Artur Schnabel. At the Juilliard School in New York he later became a student of Madame Rosina Lhevinne. In 1966, Mr. Dichter won the silver medal at the Moscow Tchaikovsky Competition, thereby establishing his career at age twenty-one. He was immediately engaged by the Leningrad Philharmonic for a tour in Russia and that same summer by the Boston Symphony Orchestra for a Tanglewood concert which was nationally televised and on which he performed the Tchaikovsky First Concerto. With the Boston Symphony, he has since played both Brahms concertos, the Beethoven First, and, most recently, in August 1977, the Schumann concerto. Mr. Dichter's wife, Cipa, born in Brazil, is also a pianist. They met at the Juilliard School, where both were students of Mme. Lhevinne. They were married in 1967 and play frequent recital and orchestral dates as duo-pianists. Misha and Cipa Dichter live with their two young sons in a Manhattan apartment overlooking Central Park.

BSO Centennial Souvenirs



The Glass House on the Tanglewood Grounds offers two mementos of the BSO's hundredth-anniversary season: the souvenir poster specially created by American artist Robert Rauschenberg to honor the BSO's centennial, and the souvenir booklet, "The First Hundred Years," which offers a wonderful assortment of photographs, many in full color, and essays on the orchestra and various aspects of its history by writers including Aaron Copland-biographer Vivian Perlis; architecture critic Paul Goldberger; the former senior music critic of the New York Times, Harold Schoenberg; Michael Steinberg, and Steven Ledbetter. The essays include, among others, a survey of the BSO's first century, a profile of Music Director Seiji Ozawa, an appreciation of Symphony Hall, a recollection of the orchestra's triumphant tour of China, and a reminiscence of Aaron Copland's long-standing association with the BSO.

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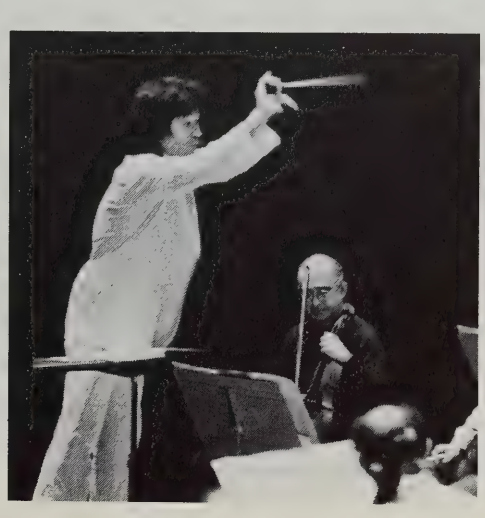
BSO NEWS NOTES

Centennial News

On 22 October 1981 the Boston Symphony Orchestra celebrates its one hundredth birthday, and two very special events will mark the occasion that week. Sunday, 18 October is the date for a gala concert and dinner dance: Seiji Ozawa will lead the orchestra in an unprecedented program featuring world-renowned guest artists Itzhak Perlman, Leontyne Price, Mstislav Rostropovich, Rudolf Serkin, and Isaac Stern, all of whom will be guests of honor at the dinner dance to follow at the Park Plaza Hotel in Boston. And on 22 October, the actual birthday, Seiji Ozawa will lead the Boston Symphony in a free outdoor performance of Beethoven's Ninth Symphony on the Boston Common, with soloists Faye Robinson, Katherine Ciesinski, Dennis Bailey, and John Cheek, as well as John Oliver's Tanglewood Festival Chorus.

The following week, Mr. Ozawa and the orchestra begin a three-week, eleven-concert international tour taking them to Osaka, Nagoya, and Tokyo in Japan, then to Paris, Frankfurt, Berlin, Vienna, and London. This continues the orchestra's centennial tour activities which began in March with a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years.

The orchestra's 1980-81 hundredth-anniversary season has been marked by other observances as well. Two of the twelve works commissioned by the Boston Symphony Orchestra for its centennial—Leonard Bernstein's Divertimento for Orchestra and Peter Maxwell Davies's Symphony No. 2—have already been performed, and John Corigliano's *Promenade* Overture written for the Boston Pops had its premiere in Symphony Hall last month. A poster to commemorate the orchestra's one hundredth birthday was specially commissioned from Robert Rauschenberg, one of America's most prominent artists; this strikingly colorful montage is available in two forms, a special limited edition of 300 signed and numbered lithographs available through the BSO Friends' Office, or as a printed poster available at the Glass House on the Tanglewood grounds. Also available at the Glass House is a special souvenir booklet, "The First Hundred Years," printed in conjunction with a centennial exhibit mounted in Symphony Hall last February and offering a wonderful assortment of photographs along with essays on various aspects of the Boston Symphony Orchestra's activities and history.



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NOTES

Wolfgang Amadè Mozart
Symphony No. 39 in E flat, K.543
Symphony No. 40 in G minor, K.550
Symphony No. 41 in C, K.551, *Jupiter*

Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began to call himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. His last three symphonies, K.543, 550, and 551, were all composed during the summer of 1788, probably for a series of subscription concerts that seem not to have taken place. The dates of the first performances are not known.

Symphony No. 39 in E flat, K.543, was completed on 26 June 1788. The score calls for flute, two each of clarinets, bassoons, horns, and trumpets, timpani, and strings.

Symphony No. 40 in G minor, K.550, was completed on 25 July 1788. The score originally called for flute, two each of oboes, bassoons, and horns, plus strings. Later Mozart rewrote the two oboe parts for two each of oboes and clarinets, and it is the version with clarinets that will be heard at these performances.

Symphony No. 41 in C, known as the Jupiter, *was completed on 10 August 1788. The score calls for flute, two each of oboes, bassoons, horns, and trumpets, timpani, and strings.*

From time to time in the history of music we are confronted with a case of such astonishing fluency and speed of composition that we can only marvel: Handel composing his *Messiah* almost in less time than it would take a copyist to write it out, then, after taking a week off, beginning the composition of his dramatic oratorio *Samson*, also completed in less than a month; Johann Sebastian Bach turning out church cantatas that were planned, composed, rehearsed, and performed all between one Sunday and the next for week after week during his first years in Leipzig; Mozart writing his *Linz* Symphony, K.425, "at breakneck speed," in a matter of days, because the opportunity for a performance arose suddenly when he was traveling and had no other symphony at hand. But few examples of such high-voltage composition are as impressive as Mozart's feat in the summer of 1788, composing his last three symphonies (along with a fair number of smaller pieces) in something under two months.

In the case of these symphonies, our awe stems not so much from the sheer speed with which notes were put down on paper or even from the evident mastery displayed in the finished works, but rather from the extraordinary range of mood and character here represented. We'd be hard put to find three more strikingly varied works from the pen of a single composer; how much more miraculous it is, then, that they were written almost at one sitting, and not in the happiest of circumstances.

By June 1788 Mozart had entered on the long, steady decline of his fortunes that culminated in his death, at age thirty-five, three-and-a-half years later. Gone were the heady days of 1784, when his music was in constant demand in Vienna (during one hectic eleven-day period, he gave ten concerts!) and he was writing a sheaf of piano concertos and other

works. That was, perhaps, the happiest year of his life, certainly the most remunerative. But he seems to have been the sort of openhanded and generous type who could never stop spending money faster than he earned it, and when the Viennese public found other novelties for their amusement, Mozart's star began to fall. He had hoped to obtain financial stability through the performance of his operas, but *The Marriage of Figaro* achieved only nine performances during its season in the repertory (1786), partly, at least, because other, more influentially placed composers had their own fish to fry and were not interested in supporting Mozart. Then came *Don Giovanni,* composed for the citizens of Prague who had taken *Figaro* completely to their hearts. Although it was a sensation in Prague in the fall of 1787, the first Vienna performances the following spring did not attract enough attention; the piece was simply too serious to suit the taste of the court. Neither opera, then, had much improved the Mozart family exchequer, and by early June 1788, only weeks after the Vienna performance of *Don Giovanni,* Mozart was forced to write to his friend and fellow Mason, Michael Puchberg, requesting the loan of 100 gulden. Again on 17 June he needed money to pay his landlord and asked Puchberg for a few hundred gulden more "until tomorrow." Yet again on the 27th he wrote to Puchberg to thank him for the money so freely lent him, but also to report that he needed still more and did not know where to turn for it.

It is clear from these letters that Mozart was in serious financial difficulty (a situation that scarcely ever changed again for the rest of his life). How astonishing, then, to realize that between the last two letters cited he composed the Symphony No. 39; this, the most lyrical of the final three symphonies, gives no hint of the composer's distraught condition (thus eloquently disproving the old romantic fallacy that a composer's music was little more than a reflection of his state of mind).

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Mozart's attempt to improve his family's situation during this difficult summer is clearly apparent in the "minor" works he was composing along with the three symphonies. They are all either educational pieces, which could serve students well, or small and easy compositions that might be expected to have a good sale when published. But it is hardly likely that Mozart would have composed three whole symphonies at a time when he was in desperate financial straits if he didn't have some hope of using them in a practical way to support his family. His first letter to Puchberg referred to "concerts in the Casino," from which he hoped to obtain subscription money in order to repay his debts. Probably he wrote all three of the symphonies with the aim of introducing them at his own concerts. But, as far as we know, the concerts never in fact took place; we can only be grateful that the symphonies were composed in any case.

Mozart reinforced the striking differences in mood between the three symphonies—from mellow lyricism to darkly tragic grace to festive formality—with simple but significant differences in the instrumentation of the three pieces. In Symphony No. 39 he employed clarinets instead of oboes, whereas in No. 40 he preferred the sharper "bite" of the oboes but completely omitted trumpets and timpani, since their heroic gestures could play no role in so dark a work. Then in No. 41 he returned to the normal complement of brass, as in No. 39, but wrote for oboes instead of clarinets.

Following the summer of 1788, Mozart gave no more "academies" (as concerts were called). In fact, he almost totally gave up taking part in the concert life of Vienna; only once more did he have occasion to write another concert piece for himself, the B flat piano concerto, K.595, which he played in 1791. But his last symphonies, along with those of Haydn, produced a miraculous decade of accomplishment between 1785 and 1795. Among the works that appeared in this period are Haydn's six *Paris* symphonies (Nos. 82-87; 1785-6), Mozart's *Prague* Symphony (1786), the two symphonies Haydn wrote for Johann Tost (Nos. 88-89; 1788), Mozart's last three symphonies (1788), Haydn's symphonies for Count d'Ogny (Nos. 90-92; 1788-89); and the twelve that Haydn wrote for London (Nos. 93-104; 1791-5). After 1795, Haydn, too, left off composing symphonies, and the monument that was the Viennese classical symphony was fully established.

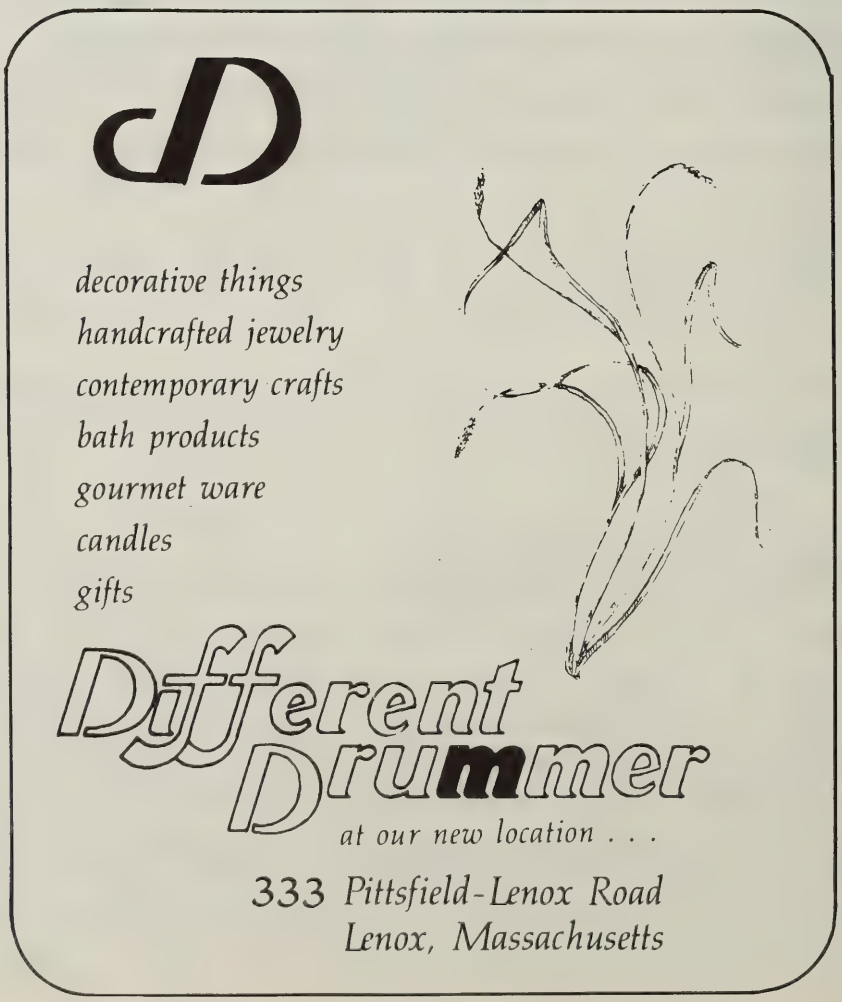
Symphony No. 39 in E flat, K.543

Mozart entered the opening measures of this symphony into his thematic catalogue on 26 June 1788; on the same day he entered "a little march," the famous C major piano sonata "for beginners," and an adagio introduction for string quartet to precede the C minor fugue that he had already composed. The last entry before 26 June in the thematic catalogue is that of a piano trio in E major (K.542) noted on 22 June. It seems hardly likely that even Mozart composed an entire large symphony plus other tidbits in just four days. More likely, all the works had been in progress for some time and were simply finished more or less together.

Clarinets were relatively new in the symphony orchestra (although long since a standard component of Mozart's opera orchestra), and it was by no means a foregone conclusion that they would be included. Mozart's conscious choice of clarinets *instead of* oboes produces a gentler woodwind sonority especially appropriate to the rather autumnal lyricism of Symphony No. 39.

The first movement opens with a stately slow introduction with dotted rhythms providing a nervous background for scale figures (which recur in the body of the movement), culminating in a grindingly dissonant appoggiatura. Just as we seem about to settle onto the dominant, ready to begin the Allegro, the activity decelerates and we are confronted with a stark, hushed chromatic figure recalling some of the "uncanny" moments in *Don Giovanni.* The melodic line of the introduction only comes to a close in the opening phrase of the smiling Allegro theme in the violins (with echoes in horns and bassoons), a calm pastoral scene following the tension of the preceding passage. The development section is one of the shortest in any Mozart symphony, never moving far afield harmonically. Following a passage on the nearby key of A flat, a vigorous modulation seems to be leading to C minor, but at the last moment a wonderful woodwind extension brings it around to the home key and ushers in the recapitulation.

The slow movement, in A flat, opens with deceptive simplicity; it is, in fact, a richly detailed movement, with progressive elaborations of the



material throughout. Among these delicious moments are the woodwind additions to the main material in the strings at the recapitulation of the opening theme. The main theme ends with a momentary turn to the minor just before the cadence; at the corresponding point in the recapitulation, this generates a surprising but completely logical passage in C flat minor (written, however, as B minor) before the imitative woodwind theme returns in the tonic. The hearty minuet provides a strong contrast to the delicacies of the Andante; its Trio features a clarinet solo with little echoes from the flute.

The finale is often called the most Haydnesque movement Mozart ever wrote, largely because it is nearly monothematic. The principal theme, beginning with a group of scurrying sixteenth-notes followed by a hiccup, produces a series of motives that carry the bulk of the discourse. The scurrying turn reappears alone or in combinations, turning to unexpected keys after a sudden silence; the "hiccup" often comes as a separate response from the woodwinds to the rushing figure in the strings.

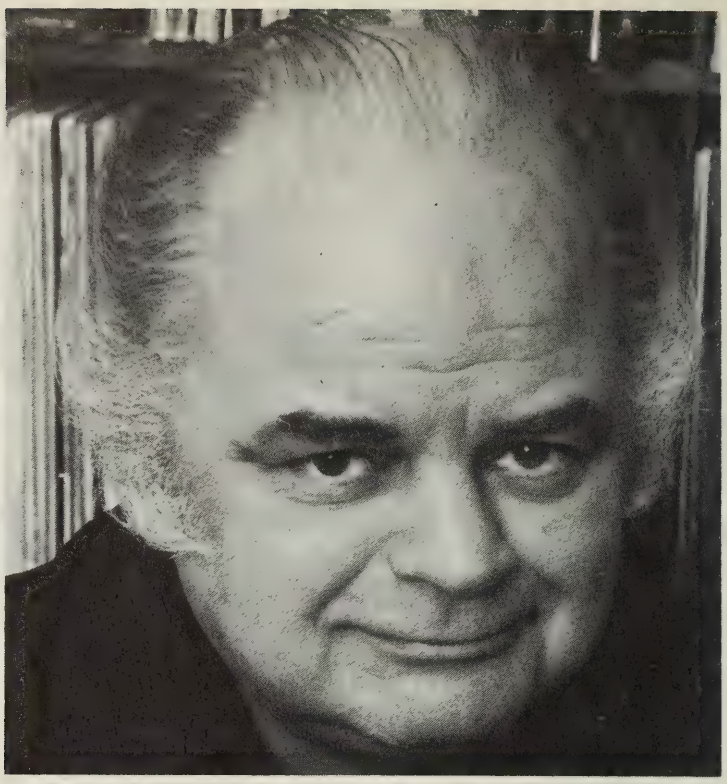
Symphony No. 40 in G minor, K.550

Early in June 1788, Mozart again had to write urgently to Puchberg for yet another loan. He composed a few small pieces early in the month: a little violin sonata "for beginners" in F, K.547, on 10 July; a trio for piano, violin and cello in C, K.548, on the 14th, and a vocal trio to an Italian text, K.549, on the 16th. But the main composition of the month, completed on the 25th, was the symphony destined to become Mozart's most famous, the G minor (called this despite the fact that he had written an earlier symphony in this key over a decade before).

The unrelieved "minorness" of the symphony, without even so much as a major-key coda at the very end, gives it a feeling of passionate violence that recommended the work to audiences earlier in the century, when so many of Mozart's compositions were considered mere decorative playthings. But tastes and perceptions change. Astonishing as it may be to us, Robert Schumann failed to find any pathos in this symphony. The extravagant romantic heights from which he viewed Mozart's work had the effect of foreshortening the peaks and valleys of the earlier composer's expression, with the result that Schumann was able to perceive only grace and charm. In any case, minor keys were a serious business to Mozart, and when he chose to end the work still in the minor, that was the most serious of all.

The opening is nearly unique among classical symphonies—a hushed rustling, growing out of silence. A symphony is a public event, and in Mozart's day it was customary to begin with a *coup d'archet*, a good loud bowstroke, just to get things off to a solid start (and perhaps to quiet the audience?); even in those Mozart symphonies in which the Allegro starts softly, it is always preceded by a slow introduction that begins *forte*. But in Symphony No. 40 we are hustled into the middle of things almost without realizing it. The theme emphasizes an expressive falling semitone, an age-old symbol of yearning; and the melody seems straightforward enough at first, but the interaction of melody and accompaniment raises

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questions about where the beat really falls in the phrase. Modulation begins already after the first emphatic cadence, and we soon reach the second theme in the relative major. Here we have to give Schumann full points: even if the passion of the symphony was lost on him, no one can dispute the sheer grace of the new theme, with its passing chromatic tones, which prove to have consequences later. The ambiguity of phrasing so important in this movement is splendidly illustrated in the return to the main theme at the recapitulation, where the violins are already playing the long upbeat to the opening phrase during the last two measures of the development, while the winds are winding down to a cadence. The continued power of the minor mode over the expressive forces of the symphony becomes clear in the recapitulation when the second theme, instead of being brought back in the major, now arrives in the minor, further darkening the mood.

The slow movement is in the related major key of E flat, but passing chromatic figures and a surprising turn of modulation show that it comes from the same expressive world as the first movement. The minuet, in G minor, is much too severe a piece to suggest dancing at all, but the Trio, in G major, provides a brief welcome respite. In the finale, Mozart avoids the complexities of phrasing that were characteristic of the opening movement, since he wants to bring the work to a stable conclusion, even though he intends to remain steadfastly in the minor, which, to eighteenth-century ears, was less final than the major.

Symphony No. 41 in C, K.551, "Jupiter"

Having gotten the passions of K.550 out of his system, Mozart turned directly to a work as different as can be imagined, a major-key symphony of festive formality, completed on 10 August. The nickname *Jupiter* was not given to this piece until after Mozart's death (and no one seems to know where it came from). Like many inauthentic nicknames for musical compositions, it will no doubt stick simply because it is convenient.

Mozart begins with two brief, strikingly contrasted ideas: a fanfare for the full orchestra followed immediately by a soft lyrical phrase in the strings. These two diverse ideas would seem to come from two different musical worlds, but presently Mozart joins them by adding a single counterpoint for flute and oboes. The motives continue to animate the discourse through the modulation to the dominant and the presentation of the second theme. After a stormy passage for full orchestra, the skies clear again and Mozart presents a whistleable little tune to round off the end of the exposition and reinforce the new key. This tune was borrowed from an aria that Mozart had composed the preceding May (K.541); the words to which the tune appeared in the aria were

> *Voi siete un po tondo, mio caro Pompeo,*
> *l'usanze del mondo andate a studiar.*
> (You are a little dense, my dear Pompeo;
> go study the way of the world.)

The second movement seems calm and serene at the outset, but it becomes agitated as it moves from F major to C minor and introduces a

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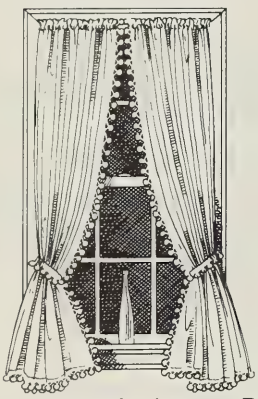
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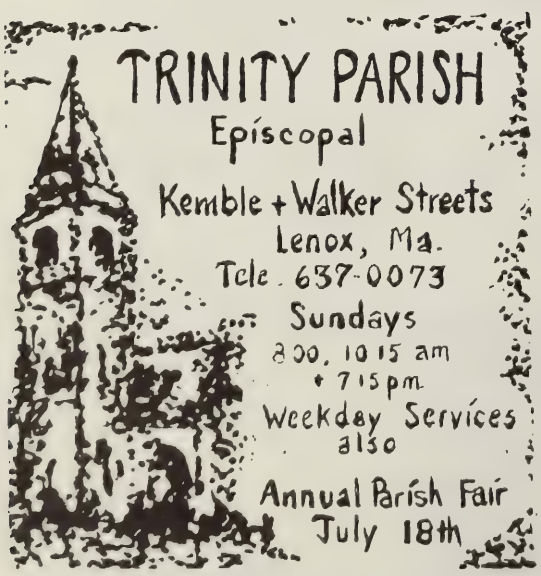
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figure that seems to change the meter from 3/4 to 2/4; when the thematic material returns, it is decorated in a highly ornate way. The passing chromatic notes so evident throughout the last two symphonies lend a slightly pensive air to the minuet.

The finale is the most famous, most often studied, and most astonishing movement in the work. It is sometimes miscalled "the finale with a fugue." Actually there is no formal fugue here, although Mozart forms his themes out of contrapuntal thematic ideas of venerable antiquity, ideas that can (and do) combine with one another in an incredible variety of ways. But he lays out the movement in the normal sonata-form pattern, employing his thematic materials to signal the principal key, the modulation to the dominant, and the secondary key area. It sounds rather straightforward at first, but gradually we realize that this is going to be something of a technical showpiece. At the beginning of the development we hear some of the themes not only in their original form but also upside down. New arrangements of the material appear in the recapitulation, but nothing prepares us for the sheer tour de force of the coda, when Mozart brings *all* of the thematic ideas together in a single contrapuntal unity. The closing pages of Mozart's last symphony contain the very epitome of contrapuntal skill (something often decried as a dry and pedantic attainment), employed, most unexpectedly, in the service of an exciting musical climax. We end with a sensation produced by more than one passage in Mozart's works: everything fits; all the world is in tune.

—Steven Ledbetter

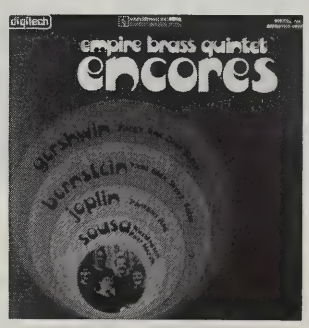
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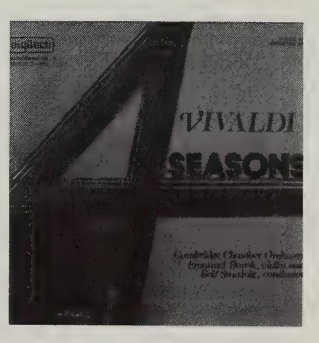
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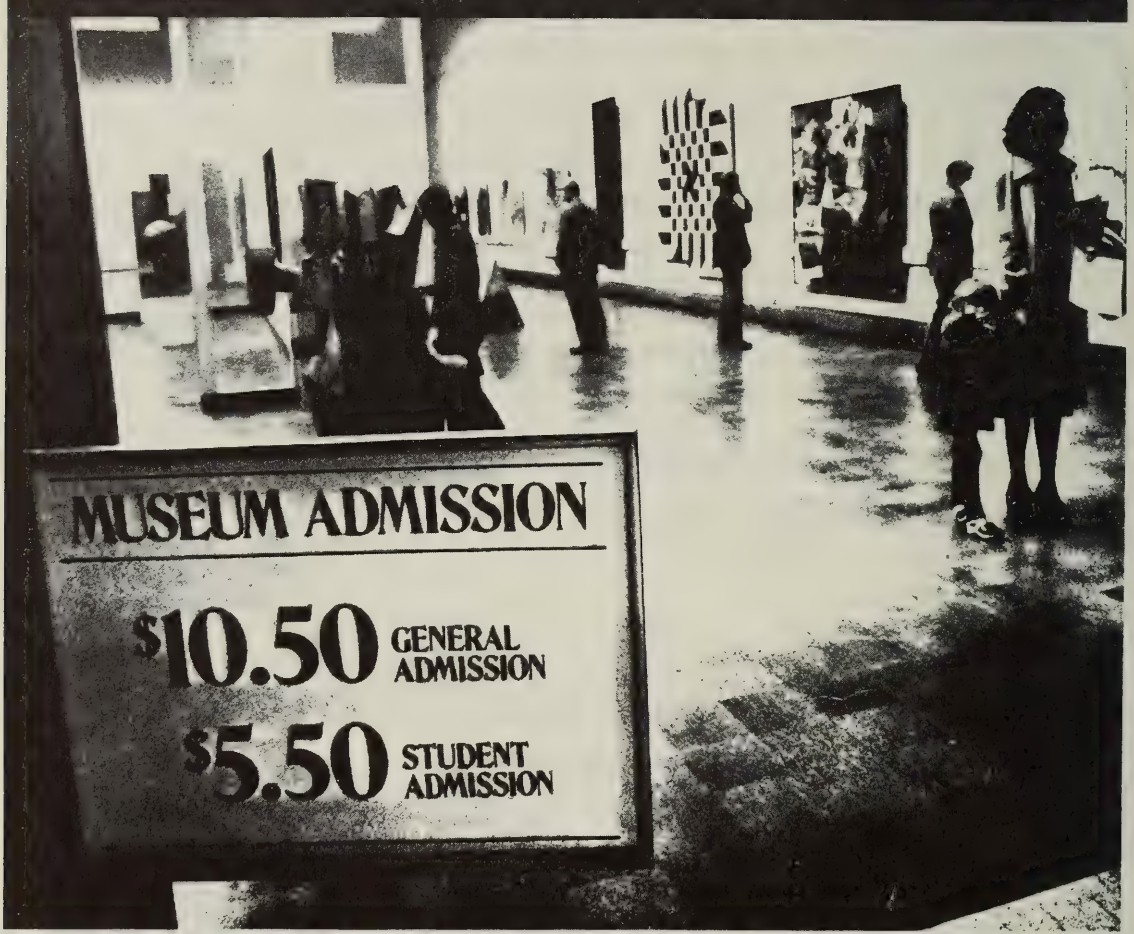
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Born in Silesia, Mr. Masur studied piano, then attended the German College of Music in Leipzig, where he studied conducting with Heinz Bongartz. Engagements with the Halle County, Erfurt, and Leipzig theaters followed, and in 1955 he became a conductor of the Dresden Philharmonic. From 1958 to 1960 he was general director of music for the Mecklenburg Stage Theater of Schwerin. Mr. Masur has recorded music of Beethoven, Brahms, Bruckner, Mendelssohn, and Schumann; his recordings are available on the Philips, Deutsche Grammophon, Angel, and Vanguard labels.

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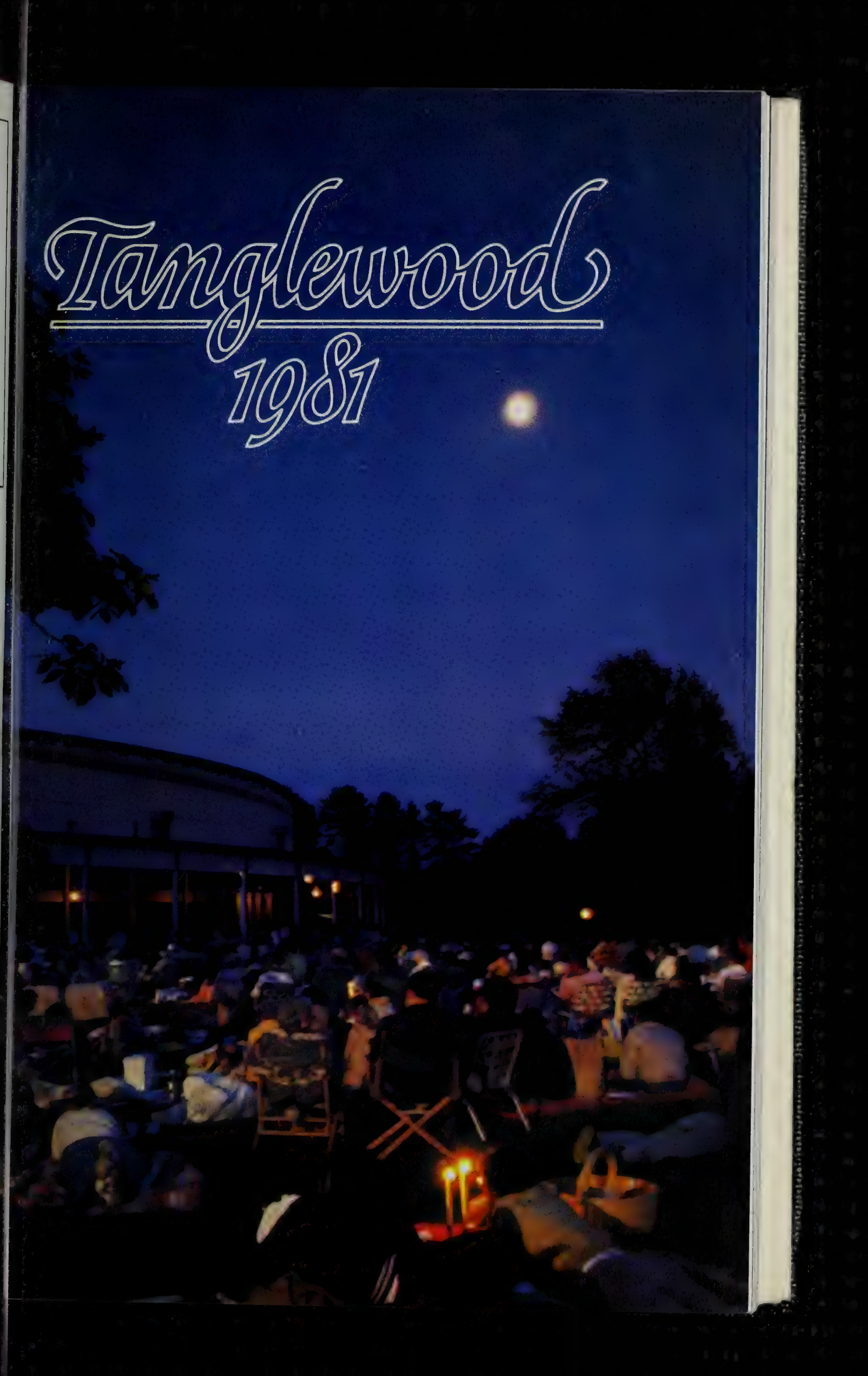
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One Hundredth Season, 1980-81

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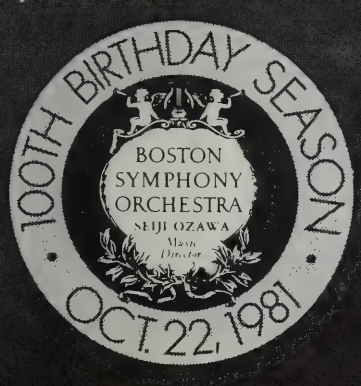
The Boston Symphony's 1981-82 season—the Orchestra's 100th-birthday year—will comprise a glorious season of concert programs, guest conductors and soloists.

Under Music Director Seiji Ozawa, the BSO will present a subscription series in Symphony Hall in Boston; in Carnegie Hall in New York; and at the Ocean State Performing Arts Center in Providence.

Joining Ozawa will be BSO Principal Guest Conductor Sir Colin Davis, Claudio Abbado, Leonard Bernstein, Antal Dorati, Kurt Masur, and Klaus Tennstedt. Among the guest soloists are pianists Martha Argerich, Misha Dichter, Rudolf Serkin; soprano Jessye Norman, mezzo-soprano Frederica von Stade and violinist Itzhak Perlman.

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TANGLEWOOD

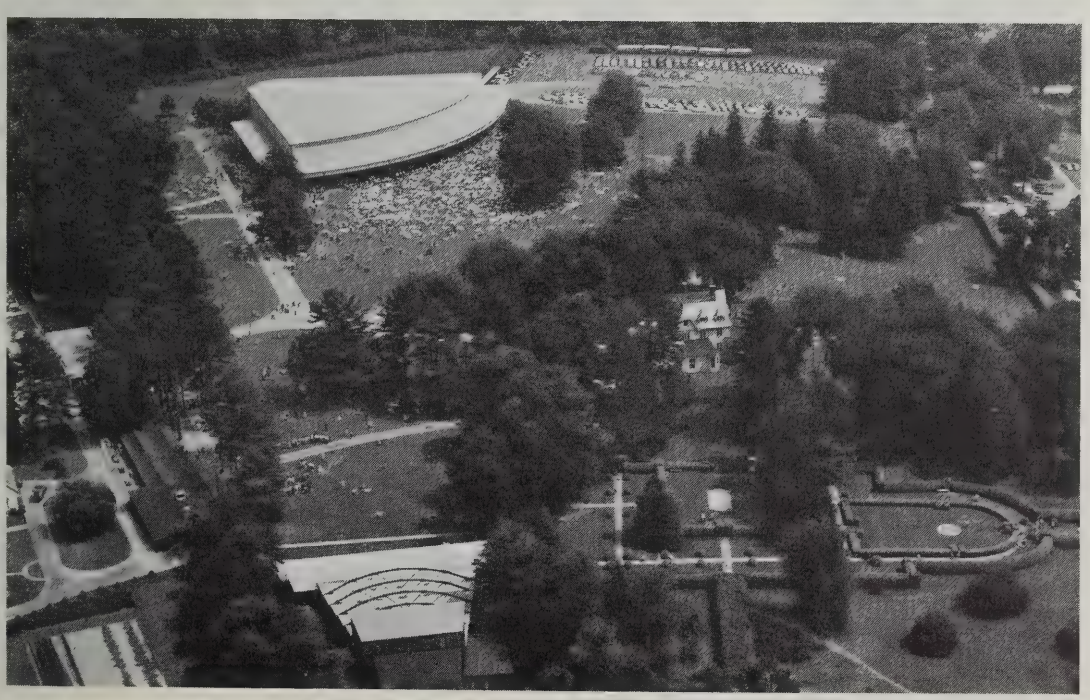
The Berkshire Festival

In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on 5 August 1937 the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried "Forest Murmurs,"* music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time



enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive, and he finally wrote that if the trustees insisted on remaining within their budget, they would have "just a shed," which "any builder could accomplish without the aid of an architect." The trustees then turned to a Stockbridge engineer, Joseph Franz, to make further simplifications in Saarinen's plans in order to lower the cost. The building that he erected remains, with modifications, to this day; it is still called simply "the Shed." The Shed was inaugurated for the first concert of the 1938 festival. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and

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almost daily concerts by the gifted young musicians of the Berkshire Music Center. The Boston Pops performs each summer as well. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Berkshire Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the United States. Here, the Berkshire Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world.

The BMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors. The school opened formally on 8 July 1940, with speeches (Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World") and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which had been written for the ceremony and had arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer.



The emphasis at the Berkshire Music Center has always been not on sheer *technique,* which students learn with their regular private teachers, but on *making music.* Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music with a group of talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in the regular student recitals; each summer brings treasured memories of exciting performances by talented youngsters beginning a love affair with a great piece of music.

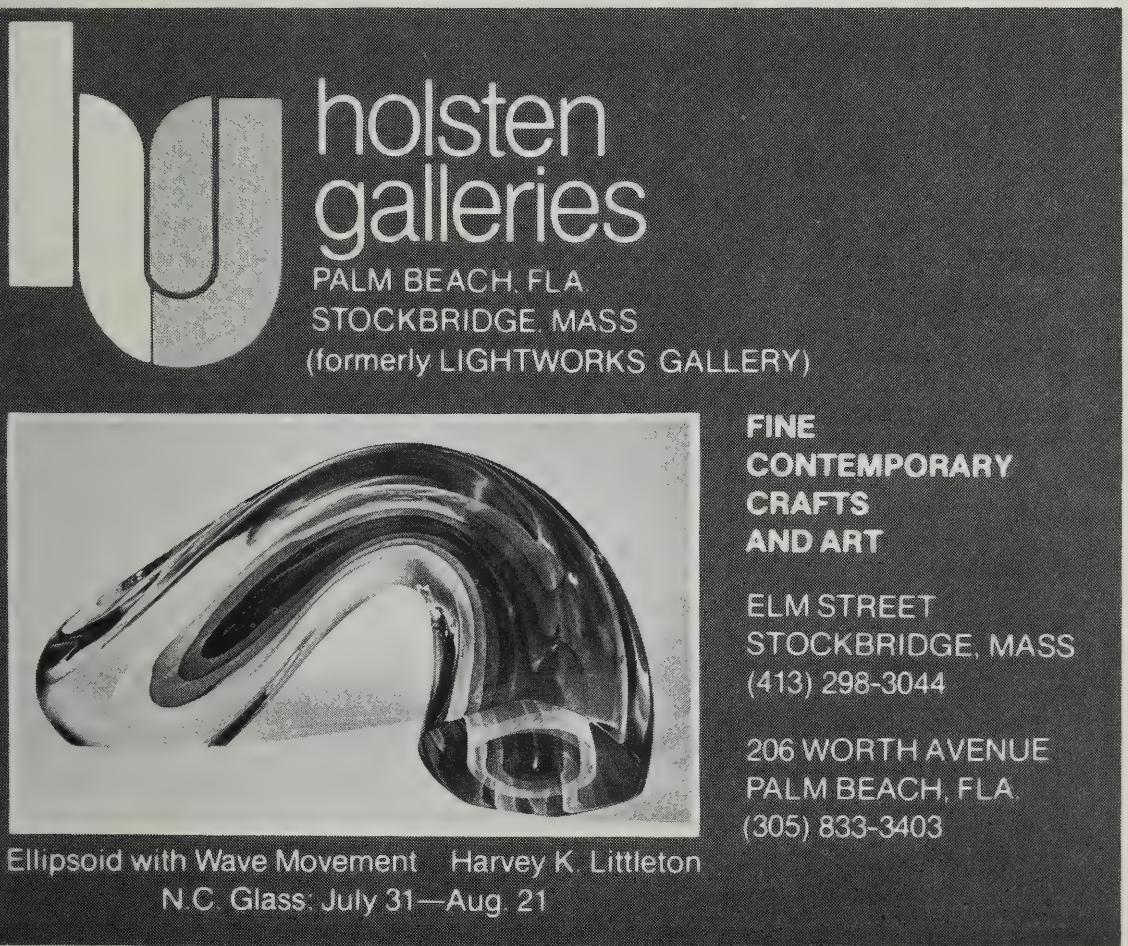
The Berkshire Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the BMC staff and visitors who are in town to lead the BSO in its festival concerts. The quality of this orchestra, put together for a few weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of that annual corps of young people on the verge of a professional career as instrumentalists, singers, conductors, and composers. But it is worth noting that 18% of the members of the major orchestras in this country have been students at the Berkshire Music Center, and that figure is constantly rising.

We Pick up
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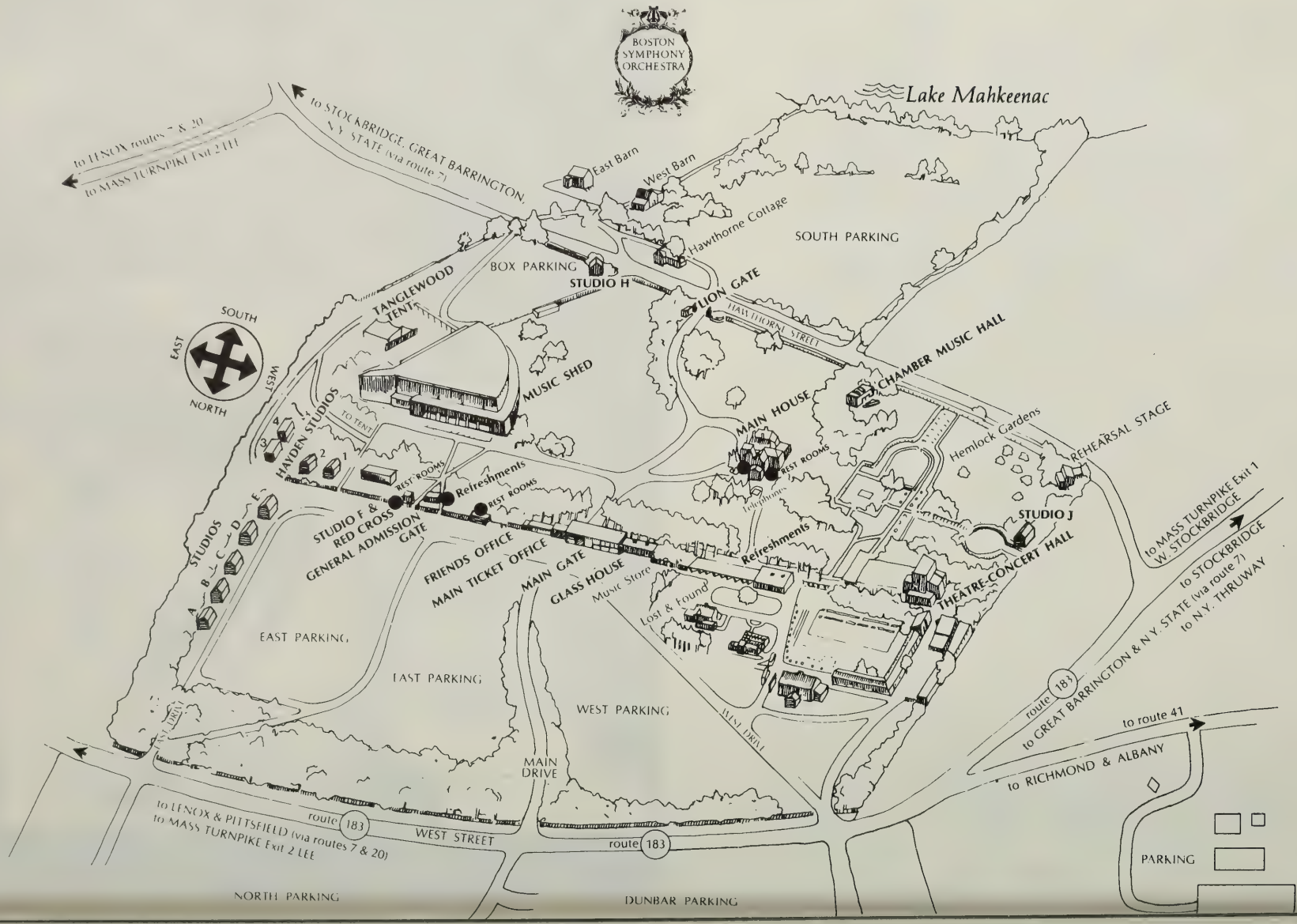
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Today there are three principal programs at the Berkshire Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers, a Listening and Analysis Seminar, and a Seminar for Conductors. Beginning in 1966, educational programs at Tanglewood were extended to younger students, mostly of high school age, when an outside organization, the Boston University School for the Arts, first became involved with the activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with nine separate programs for performers and composers.

Today, alumni of the Berkshire Music Center hold important positions and play a vital role in the musical life of the nation. Tanglewood and the Berkshire Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



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TANGLEWOOD INFORMATION

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. until intermission on concert days, otherwise from 10 a.m. to 6 p.m.

Open rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission charge is $5.00, and the proceeds benefit the orchestra's Pension Fund.

The Lost and Found is in the superintendent's house near the Main Gate. Visitors who find stray property may hand it to any Tanglewood official.

Rest rooms and pay phones may be located on the map opposite.

The First Aid station is near the Main Gate. **Physicians** expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

Latecomers will be seated only at the first convenient pause in the program. Those listeners who need to leave before the concert is over are asked to do so between works, and not during the performance.

No smoking, eating, or drinking in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is **forbidden** at all times.

Cameras: You are welcome to bring cameras to Tanglewood, but **please refrain from taking pictures during the music** since the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. We thank you for your understanding and your courtesy.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Catering is by William Manewich. Visitors are invited to picnic before concerts.

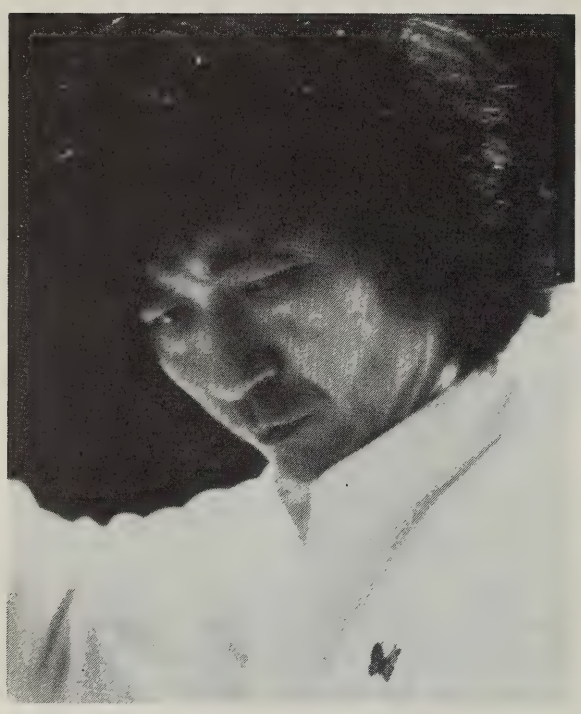
T-shirts, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are Monday through Saturday from 10 to 4; concert evenings from 6:30 to one hour after the concert; and Sunday from noon to one hour after the concert. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Berkshire Music Center.

The Tanglewood Music Store, adjacent to the Glass House and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Berkshire Music Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

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Concerts of the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood are funded in part by the National Endowment for the Arts.

Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra the four previous summers at Tanglewood, where he was made an artistic director in 1970. In December of that year he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and

cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. This past March, Seiji Ozawa and the BSO undertook a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years, celebrating the BSO's hundredth birthday; this fall, also to observe the orchestra's centennial, they will undertake an international tour bringing them to Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and regularly conducts the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series, the Grand Prix du Disque for his recording of Berlioz's *Roméo et Juliette;* a Grammy award and the Edison prize for his recording of the Berg and Stravinsky violin concertos with soloist Itzhak Perlman, and several awards for his recording of Schoenberg's *Gurrelieder,* taped live in Symphony Hall. Recent releases with the orchestra include, from Philips, Stravinsky's *Sacre du printemps* and Holst's *The Planets;* from CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, from Telarc, music of Beethoven—the *Egmont* Overture, the Fifth Symphony, and, with pianist Rudolf Serkin, the *Emperor* Concerto. Slated for future release is Mahler's Symphony No. 8, the *Symphony of a Thousand,* recorded by Philips records last fall.



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Take home a taste of Tanglewood this summer by visiting the Glass House, Tanglewood's gift shop located by the Main Gate. From Tanglewood t-shirts to the Boston Symphony's centennial poster by American artist Robert Rauschenberg to the newest addition to the BSO family, *Tanglewoodie* the Raccoon, the Glass House offers a distinctive selection of gifts and souvenirs. The Glass House is open one hour before concerts, during intermissions and one hour after concerts, and weekdays from 10 a.m. to 4 p.m. MasterCharge and Visa credit cards are accepted.





BOSTON SYMPHONY ORCHESTRA

1980/81

First Violins
Joseph Silverstein
Concertmaster
Charles Munch chair

Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair
Cecylia Arzewski
Edward and Bertha C. Rose chair
Bo Youp Hwang
Max Winder
Harry Dickson
Forrest F. Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
*Gerald Gelbloom
*Raymond Sird
*Ikuko Mizuno
*Amnon Levy

Second Violins
Marylou Speaker
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Darlene Gray
*Ronald Wilkison
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Joseph McGauley
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames

Participating in a system of rotated seating within each string section.

Violas
Burton Fine
Charles S. Dana chair

Patricia McCarty
Mrs. David Stoneman chair
Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
*Marc Jeanneret
*Betty Benthin

Cellos
Jules Eskin
Philip R. Allen chair

Martin Hoherman
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
*Robert Ripley
Luis Leguia
*Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Martha Babcock

Basses
Edwin Barker
Harold D. Hodgkinson chair

Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*Lawrence Wolfe

Flutes
Doriot Anthony Dwyer
Walter Piston chair

Fenwick Smith
Paul Fried

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair

Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair

Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair

Roger Kaza
Daniel Katzen
David Ohanian
Richard Mackey
Ralph Pottle
Charles Yancich

Trumpets
Rolf Smedvig
Roger Louis Voisin chair

Andre Come
Timothy Morrison

Trombones
Ronald Barron
J.P. and Mary B. Barger chair

Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Arthur Press
Assistant Timpanist

Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot

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strings
* Emanuel Borok, *violin*
Madeline Foley, *chamber music*
* Gerald Gelbloom, *violin*
* Max Hobart, *violin*
* Bernard Kadinoff, *viola*
Endel Kalam, *chamber music*
* Eugene Lehner, *chamber music*
Carol Lieberman, *violin*
* Leslie Martin, *string bass*
George Neikrug, *cello*
* Mischa Nieland, *cello*
Leslie Parnas, *cello*
+Henry Portnoi, *string bass*
+Roger Shermont, *violin*
* Joseph Silverstein, *violin*
Roman Totenberg, *violin*
Walter Trampler, *viola*
* Max Winder, *violin*
* Lawrence Wolfe, *string bass*
+Victor Yampolsky, *violin*
* Michael Zaretsky, *viola*

woodwinds
Edward Avedisian, *clarinet*
* Pasquale Cardillo, *clarinet*
* Doriot Anthony Dwyer, *flute*
Roderick Ferland, *saxophone*
* Ralph Gomberg, *oboe*
+John Holmes, *oboe*
+Phillip Kaplan, *flute*
Francis Nizzari, *saxophone*
* Craig Nordstrom, *clarinet*
Harvey Pittel, *saxophone*
* Richard Plaster, *bassoon*
* Matthew Ruggiero, *bassoon*
* Fenwick Smith, *flute*
* Laurence Thorstenberg, *oboe*
* Sherman Walt, *bassoon*
* Harold Wright, *clarinet*

brass
* Ronald Barron, *trombone*
* Norman Bolter, *trombone*
Peter Chapman, *trumpet*
Paul Gay, *trombone*
* Gordon Hallberg, *trombone/tuba*
* Daniel Katzen, *French horn*
* Charles Kavalovski, *French horn*

brass (cont.)
Charles A. Lewis, Jr., *trumpet*
* David Ohanian, *French horn*
Samuel Pilafian, *tuba*
* Harry Shapiro, *French horn*
* Rolf Smedvig, *trumpet*
+Roger Voisin, *trumpet*
* Charles Yancich, *French horn*

percussion
* Thomas Gauger
* Charles Smith

harp
Lucile Lawrence

guitar and lute
Thomas E. Greene, *guitar*
Robert Strizich, *lute*

piano
Luis Batlle
Maria Clodes
Anthony di Bonaventura
Lenore Engdahl
Elizabeth Hagenah
Béla Böszörményi-Nagy
Phillip Oliver, *staff accompanist*
Harriet Shirvan
Edith Stearns
Frederick Wanger

organ
Thomas Dunn
George Faxon
John Ferris
Marian Ruhl Metson
Max Miller

harpsichord
Mark Kroll
Joseph Payne

voice
Eunice Alberts, *contralto*
Mary Davenport, *contralto*
Ellalou Dimmock, *soprano*
Maeda Freeman, *mezzo*
Robert Gartside, *tenor*
Phyllis Elhady Hoffman, *mezzo*
Mac Morgan, *baritone*
Chloe Owen, *soprano*
Allen Rogers, *vocal coaching*
Wilma Thompson, *mezzo*

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David Del Tredici
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Marjorie Merryman
Malloy Miller
Robert Sirota
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music education
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Warren Wilson, *opera*
Thomas Dunn, *chorus*
Endel Kalam, *orchestra*
* Joseph Silverstein, *orchestra*
+Victor Yampolsky, *orchestra*
+Roger Voisin, *repertoire orchestra*
Paul Gay, *wind ensemble*

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*Doriot Anthony Dwyer, *flute*
*Ralph Gomberg, *oboe*
*Harold Wright, *clarinet*
*Sherman Walt, *bassoon*
*Charles Kavalovski, *French horn*

empire brass quintet in residence
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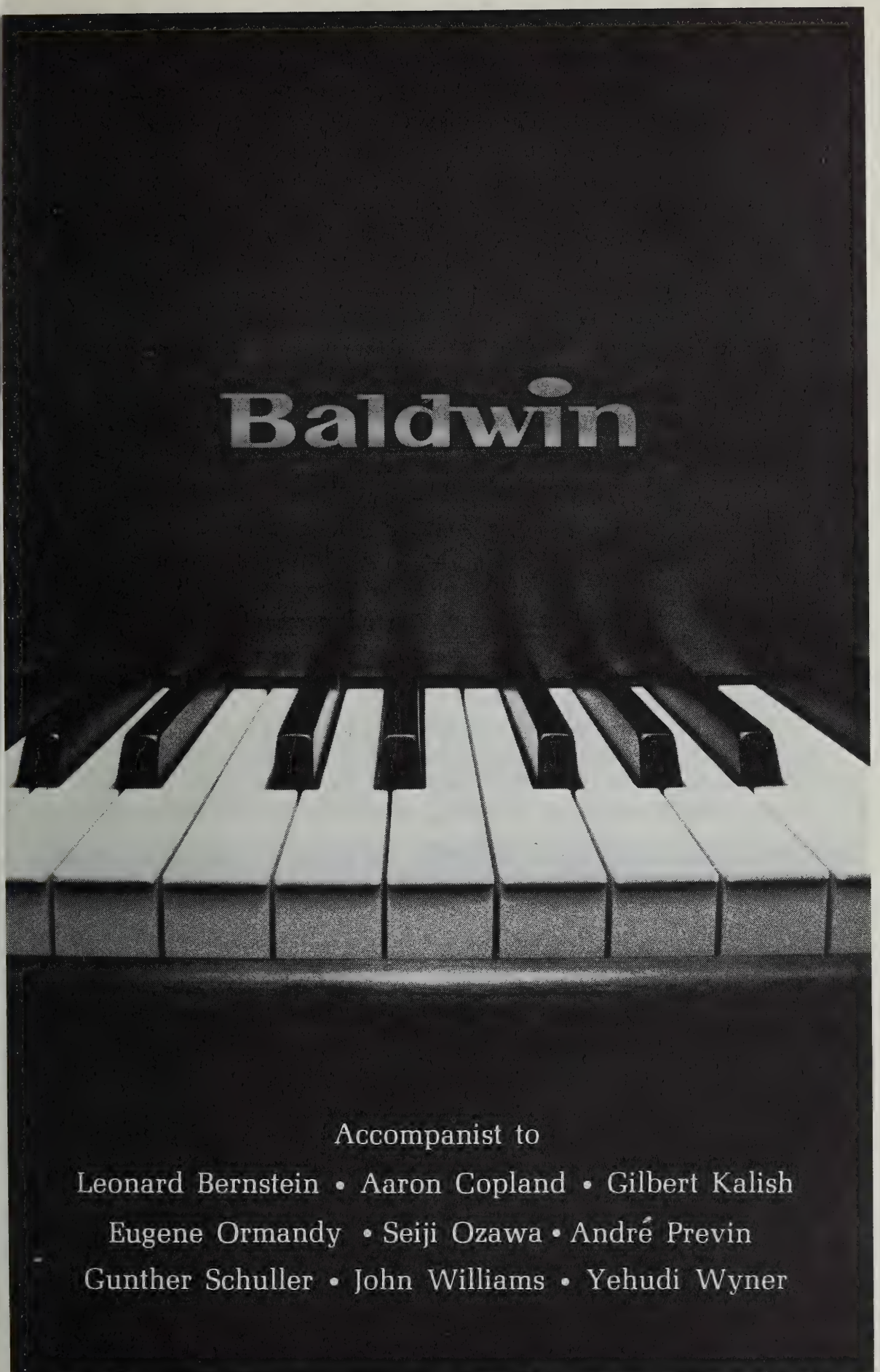
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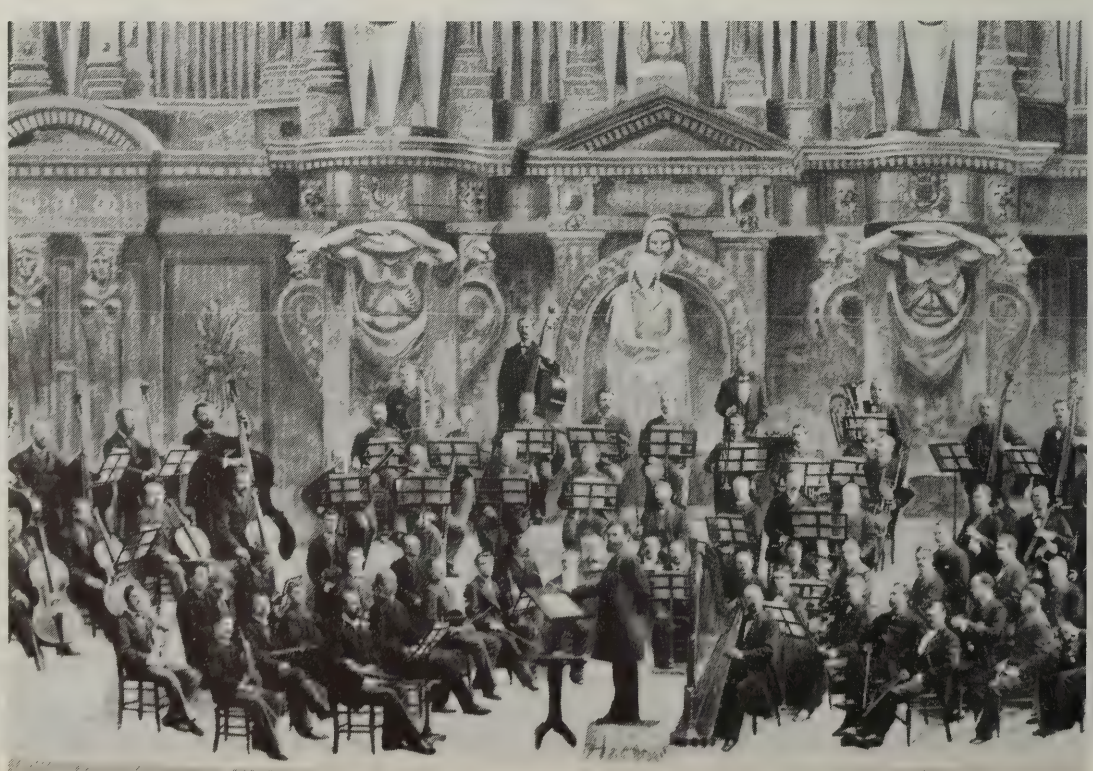
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A Brief History of the Boston Symphony Orchestra

Henry Lee Higginson, soldier, philanthropist, and amateur musician, dreamed many years of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and the inaugural concert took place a century ago on 22 October of that year under the direction of conductor Georg Henschel. Symphony concerts were held in the old Boston Music Hall for nearly twenty years until 1900, when Symphony Hall, the orchestra's present home, was opened. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, Max Fiedler—which culminated in the appointment of the legendary Karl Muck, who served two tenures, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, fulfilling Mr. Higginson's wish to give "concerts of a lighter kind of music." From the earliest days there were both music and refreshments at the "Promenades." These concerts, soon to be given in the springtime and to be renamed first "Popular," and later "Pops," fast became a tradition. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor, to be succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained players.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. There were many striking moves towards expansion: recording, begun with RCA in the pioneering



days of 1917, continued with increasing frequency, as did radio broadcast of concerts. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915, and who became the following year the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Henry Lee Higginson's dream of "a good honest school for musicians" was passionately shared by Koussevitzky, and in 1940 the dream was realized with the founding of the Berkshire Music Center at Tanglewood. This summer academy for young artists remains unique, and its influence has been felt throughout the world.

In 1949 Koussevitzky was succeeded as music director of the orchestra by Charles Munch. During his time in Boston, Munch continued the tradition of supporting contemporary composers and introduced much music from the French repertory to this country; the Boston Symphony toured abroad for the first time. Erich Leinsdorf became music director in the fall of 1962. During his seven years with the orchestra he presented many premieres and restored many forgotten and neglected works to the repertory. As his two predecessors had done, he made many recordings for RCA, including the complete symphonies of Brahms and Beethoven, and a major cycle of Prokofiev's music. Mr. Leinsdorf was an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was instituted. Many concerts were televised during his tenure. William Steinberg succeeded Mr. Leinsdorf in 1969. During his tenure he conducted several American and world premieres, led the 1971 European tour, and directed concerts in cities on the east coast, in the south, and in the mid-west. He made recordings for



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Deutsche Grammophon and RCA, including some of the first in quadraphonic sound, and appeared regularly on television. Seiji Ozawa, artistic director of the Berkshire Festival since 1970, became music director of the orchestra at the beginning of the 1973-74 season, following a year as music adviser. Invited by Charles Munch to Tanglewood as a conducting student in 1960, he has been closely associated with the orchestra in the years since that time. He, too, has made many recordings with the orchestra for the Philips, Deutsche Grammophon, RCA, CBS, and Telarc labels.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of over 1.2 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to a sum of more than 12 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



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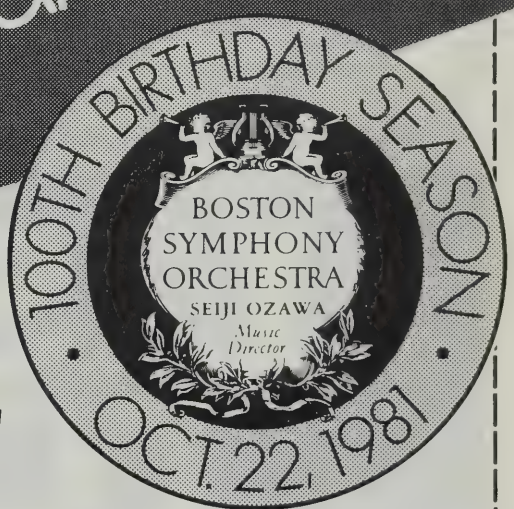
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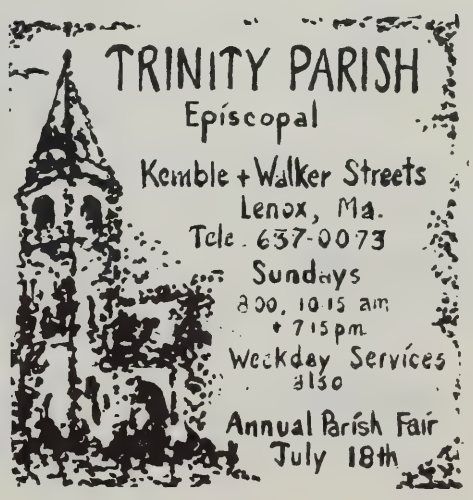
BSO NEWS NOTES

Centennial News

On 22 October 1981 the Boston Symphony Orchestra celebrates its one hundredth birthday, and two very special events will mark the occasion that week. Sunday, 18 October is the date for a gala concert and dinner dance: Seiji Ozawa will lead the orchestra in an unprecedented program featuring world-renowned guest artists Itzhak Perlman, Leontyne Price, Mstislav Rostropovich, Rudolf Serkin, and Isaac Stern, all of whom will be guests of honor at the dinner dance to follow at the Park Plaza Hotel in Boston. And on 22 October, the actual birthday, Seiji Ozawa will lead the Boston Symphony in a free outdoor performance of Beethoven's Ninth Symphony on the Boston Common, with soloists Faye Robinson, Katherine Ciesinski, Dennis Bailey, and John Cheek, as well as John Oliver's Tanglewood Festival Chorus.

The following week, Mr. Ozawa and the orchestra begin a three-week, eleven-concert international tour taking them to Osaka, Nagoya, and Tokyo in Japan, then to Paris, Frankfurt, Berlin, Vienna, and London. This continues the orchestra's centennial tour activities which began in March with a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years.

The orchestra's 1980-81 hundredth-anniversary season has been marked by other observances as well. Two of the twelve works commissioned by the Boston Symphony Orchestra for its centennial—Leonard Bernstein's Divertimento for Orchestra and Peter Maxwell Davies's Symphony No. 2—have already been performed, and John Corigliano's *Promenade* Overture written for the Boston Pops had its premiere in Symphony Hall last month. A poster to commemorate the orchestra's one hundredth birthday was specially commissioned from Robert Rauschenberg, one of America's most prominent artists; this strikingly colorful montage is available in two forms, a special limited edition of 300 signed and numbered lithographs available through the BSO Friends' Office, or as a printed poster available at the Glass House on the Tanglewood grounds. Also available at the Glass House is a special souvenir booklet, "The First Hundred Years," printed in conjunction with a centennial exhibit mounted in Symphony Hall last February and offering a wonderful assortment of photographs along with essays on various aspects of the Boston Symphony Orchestra's activities and history.



1981 Tanglewood

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Thursday, 13 August at 8:30

THE BOSTON CAMERATA
Joel Cohen, Music Director

Roberta Anderson, soprano
Nancy Armstrong, soprano soloist
John Clarke, tenor
Joel Cohen, baritone, lute, percussion
Kenneth Fitch, countertenor soloist
Allison Fowle, treble, tenor
Laura Jeppesen, bass viol, violin
Nancy Joyce, flutes, recorders, krummhorn, tenor viol
Mark Kagan, tenor soloist
Sharon Kelley, soprano
David Ripley, bass soloist
Jane Shaw, alto
Larry Zukof, countertenor, recorder, krummhorn

"The Garden of Love"

I. Come into my garden

Gregorian
(French rite)

Veni in hortum meum
I am come into my garden, my sister, my spouse; I have gathered my myrrh with my spice.

Fons hortorum
A fountain of gardens, a well of living waters, and streams from Lebanon.

Descendi in hortum meum
My beloved is gone down into his garden, to the beds of spices, to feed in the gardens, and gather lilies.

Josquin des Pres
(ca. 1450-1521)

Descendi in hortum meum
My beloved is gone into his garden, to the beds of spices . . .

II. The garden of love

Guillaume Dufay
(1400-1474)

Ce moys de may
In this month of May, let's be joyful, and cast off melancholy. Let's sing and dance, to spite the envious ones. Dufay and Perrinet invite you.

Hayne van Ghizeghem
(ca. 1450)

Plus n'en aray

Anonymous
(ca. 1500)

On doit bien aymer
Well must we love the nightingale who sings in May on the lily, all night long.

Anonymous
(ca. 1500)

L'amour de moy
My love is all closed in by a pretty garden, where lilies and lavender grow, where the nightingale sings.

Josquin des Pres
Si j'avoye Marion
If Marion were mine, I'd lead her to the woods and dance a tourdion; bola! and then we'd go back to my house.

Pierre Attaignant
(ca. 1530)
Tourdion

Anonymous
(ca. 1475)
La triquotée
The knitting-girl got up one morning, took her loom, and went to the woods; tric-trac . . .

Anonymous
(ca. 1500)
Belle tenes moy—La triquotée
Fair one, keep your promise to me . . . the knitting-girl got up one morning . . .

Anonymous
(ca. 1500)
Filles à marier
Young ladies, don't get married! For if your husband is jealous, you'll never be happy.

III. Fiez-vous-y: Watch out for her!

Pierre Certon
(ca. 1510-1572)
Pavane, "J'ay le rebours"

Pierre Certon
Entre vous gentils hommes
All gentlemen who follow the Court: Don't take a wife more beautiful than you; for I did so, and she's made me jealous.

Adrien le Roy
(ca. 1550)
Bransle de bourgogne

Clement Jannequin
(ca. 1485-1560)
La plus belle de la ville
The most beautiful woman in town, 'tis I—No it isn't. Yes it is My sweetheart says I'm the friskiest, the trickiest, the trickiest girl out in the woods. —No you're not!— Yes I am, the most beautiful woman in town . . .

Claude Gervaise
(ca. 1550)
Bransles doubles

Claudin de Sermisy
(ca. 1490-1562)
Il est jour, dit l'alouete
"It's day," says the lark, "come out to play." My father wedded me to a nasty old man, who can't, who won't, play the sweet game.

Claude Gervaise
Bransle de Champagne

Jacotin
(ca. 1530)
Mari, je songeai l'autre jour
Husband, I dreamed that you were stuck in an oven—head first—and I was having a fine time with my lover. Come out of the hole, mean cuckold husband.

Anonymous
(ca. 1530)
Bransle, "Mari je songeai"

Clement Jannequin
Fiez-vous-y si vous voulez
Watch out for her, I say to you; for if you take her for a wife a cuckold you shall be.

INTERMISSION

IV. Sacred and profane

Anonymous *(16th c.)*
Sur le pont d'Avignon
On the bridge of Avignon, I met a fair lady who sang a new song.

Claudin de Sermisy
Sur le pont d'Avignon

Pierre Certon
from the Mass "Sur le pont d'Avignon"
Kyrie
Gloria
Sanctus
Agnus Dei

V. Here comes spring

Claude Lejeune *(ca. 1525-1600)*
Debat la noste trill' en may
Hear the pie, the turtledove, and the jay sing in May. As I rose up one morning, I met a fair young maiden.

Michael Praetorius *(1590-1620)*
Courantes

Jean Planson *(ca. 1587)*
Dessus l'herbe fleurie
Young Coridon and Philis
Sat in a lovely grove;
Contriving crowns of lillies,
Repeating tales of love;
And something else, but what I dare not name.
But as they were a-playing
She ogled so the swain;
It sav'd her plainly saying
Let's kiss to ease our pain;
And something else, but what I dare not name . . .

Francois Caroubel *(ca. 1610)*
Bransles doubles

Claude Lejeune
Revoicy venir du Printemps
Here comes the spring; the sweet amorous season. The spring torrent has quit its bed, ducks and cranes go plunging. The sun appears, driving away clouds; a thousand flowers are in bloom. All must submit to the little archer; let's sing and dance amorously until we feel better!

NOTES

A certain poet: "Well or badly written, my poems will always mean something." Paul Valèry: "'Well or badly written?' What negligence! 'Always mean something?' What pretension!"

Years ago Nadia Boulanger recorded a little recital of French vocal music across the centuries, arranged not in chronological order, but in a strangely beautiful and effective intermeshing of styles and epochs; Couperin rubbed shoulders with Claudin de Sermisy, and Jean Francaix with some anonymous trouvères. The idea was to show that in spite of the inevitable flux of historical change, a specifically French kind of musical sensibility did exist, transcending the categories and chronologies of purely factual scholarship.

The cautious, positivistic world of musicology is wary—perhaps understandably so—of hypotheses about nebulous concepts like national character and sensibility. Yet there does seem to be an essential Frenchness to the music of this program—music which reflects the physical and moral climate of a unique and inimitable corner of the globe. There is a love of sensuously beautiful surface, of sound for its own sake, which is as strongly present in the music of Ravel, for instance, as in the Dufay chanson we will be performing tonight. There is a liking for things on a small scale, for delicious moments, and, conversely, a relative lack of enthusiasm for grand gestures and metaphysical significance. The chansons of Jannequin, Jacotin, and Claudin were neither the first nor the last in a vast repertoire of French entertainment music, light in content yet impeccably realized; you can hear their latter-day equivalent in the *mélodies* of Poulenc or the music hall songs of Georges Brassens.

Words are treated with respect and love; the French have always been proud of their language and the *vers mesurée* compositions of Le Jeune are models of text declamation. Emotion is often treated as a play-object; deep feeling in art tends to be distanced and controlled.

There is in French music, as in the French countryside, a sense of man at home in the limits he has created for himself—Faust and Werther would scarcely feel at ease in the Loire valley or the vineyards of Burgundy where everything seems to speak of a cool, collected enjoyment of life.

These very characteristics of the French *modus vivendi,* so clearly audible in their music as in other things, often tend to alienate and infuriate us Faustian and Wagnerian northerners, who demand of art that it be serious, complex, struggling in its effort to achieve significant form and meaningful content. We sense that the French prefer gardens to wild forests, *Carmen* to the *Ring,* and *L'Amour* to love. Then we accuse them—perhaps understandably so—of being flighty and superficial.

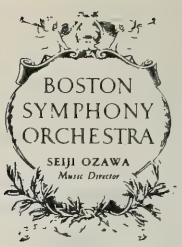
But a couple of things need to be said in defense of poor old maligned France. First: none of those generalizations is entirely true, and the exceptions are just as important as the rules. Certon's Mass is deeply French, transparent and economical, and at the same time genuine, spiritually involving church music. Second: why not allow the Latin spirit, so essential to the whole Renaissance and still integrally important to French life and culture, to have its say? Need we apologize for the grace and gaiety of so much wonderful art, poetry, and music? To cite a wise historian in closing:

> This should always be kept clearly in sight: the Rennaissance was one of the triumphs of the Romance spirit. Whoever wants to understand it must be susceptible to the Romance combination of stoic seriousness and a clearly focused will . . . with light, happy gaiety; rich, broad good nature; and naive irresponsibility. He must be able to give up seeking everywhere for the soul in order to experience a violent, direct interest in things for their own sake . . . Behind a countenance by Holbein or Anthony More he must be able to suspect the laughter of Rabelais.

—from notes by
Joel Cohen

Weekend Prelude

Friday, 14 August at 7



Members of the BOSTON SYMPHONY ORCHESTRA

DORIOT ANTHONY DWYER, flute
HAROLD WRIGHT, clarinet
ANN HOBSON PILOT, harp
JOSEPH SILVERSTEIN, violin
IKUKO MIZUNO, violin
BURTON FINE, viola
JULES ESKIN, cello

ROUSSEL	Trio for flute, viola, and cello, Opus 40
SAINT-SAËNS	*Fantaisie* for violin and harp, Opus 124
RAVEL	Introduction and Allegro for harp, accompanied by string quartet, flute, and clarinet

NOTES

Albert Roussel (1869-1937) composed his Opus 40 Trio for flute, viola, and cello in 1929 on a commission from Elizabeth Sprague Coolidge, which may explain the presence of the flute in the ensemble, since she often requested at least one wind instrument in the chamber music she commissioned—though it is perfectly possible for Roussel to have chosen the combination of instruments on his own, since he had already shown his predilection for the flute in various chamber combinations in his Opus 6 Divertissement (for piano and winds) and his Opus 30 Serenade for flute, harp, violin, viola, and cello, not to mention a couple of works for flute and piano.

Two opposing trends may be noted in Roussel's late work: those that are weightier in style, like the Piano Trio and the String Quartet; and the lighter pieces, like the Divertissement and the Serenade. The Trio for flute, viola, and cello manages to combine elements of both of these. The texture is rather densely contrapuntal throughout, as befits real chamber music for melody instruments, but at the same time the instruments—and especially the flute—are given colorful things to do which rather lighten the mood and contribute a fresh variety to the sonority.

From his earliest years, **Camille Saint-Saëns** (1835-1921) was an extraordinarily gifted musican as performer and composer. When, as a child prodigy of ten years, he gave a piano recital in Paris, he offered as an encore any Beethoven sonata the audience cared to request; by then he had already been composing his own little pieces for seven years and had studied composition formally for three. This energy, enthusiasm, and fluency lasted throughout his long life, so that he was still turning out a large number of pieces, among them chamber works for unusual combinations, in his seventies and eighties. He showed a special fondness

for the lighter sonorities of the harp, compared to those of the piano, in his last years, and produced, in addition to the present Fantasy, a Fantasy for solo harp, Opus 95, and a *Morceau de concert* for harp and orchestra, Opus 154.

The *Fantaisie,* Opus 124, was composed and published in 1907; its inspiration was almost certainly the two young ladies to whom it was dedicated, Marianne and Clara Eissler, who must have been performers of considerable attainments. Like other such works, the piece is designed to show off the performers' technique in a graceful and attractive way, with a series of tuneful sections that offer varying moods and tempos and circulate through different keys, largely minor in the beginning, more frequently major at the end. One striking feature of this Fantasy is the extended passage in the middle in 5/4 time. The characteristic techniques of both instruments are exploited to the fullest throughout.

Maurice Ravel (1875-1937) composed his Introduction and Allegro in 1906. The heading of the original score reveals in its typography that this is not a normal piece of chamber music. Following the title we find the performing forces listed this way: *"pour HARPE avec acct. [accompagnement] de Quatuor a cordes, Flute et Clarinette."* Clearly, then, this unusual ensemble is designed as a showcase for the harp, not as a piece of balanced chamber music for seven independent, equally important players. The result is a sensuous score of silvery sounds, concocted to appeal to the musical sweet tooth. The flute and clarinet in unison open with a slightly mysterious phrase answered by a different idea in the strings; these two halves of the main theme retain separate identities throughout the piece, though the second (string) phrase gradually begins to dominate almost totally. The harp introduces itself with an arpeggio, after which the entire series of phrases is restated in slightly varied form. The cello introduces a new theme under a colorful overlay of arpeggio figures in the upper strings and woodwinds. This leads into the Allegro, introduced by the unaccompanied harp. It employs the musical ideas already presented in slightly varying guises and a wide array of brilliant and varied sonorities.

—Steven Ledbetter

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Friday, 14 August at 9

ANDRÉ PREVIN conducting

HAYDN — Symphony No. 101 in D, *The Clock*
- Adagio—Presto
- Andante
- Menuet: Allegretto; Trio
- Finale: Vivace

INTERMISSION

RIMSKY-KORSAKOV — *Scheherazade,* Symphonic suite, Opus 35
- Largo e maestoso—Allegro non troppo
- Lento—Andantino—Allegro molto—Vivace scherzando—Allegro molto ed animato
- Andantino quasi allegretto
- Allegro molto e frenetico—Vivo—Spiritoso—Allegro non troppo maestoso

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NOTES

Joseph Haydn
Symphony No. 101 in D, *The Clock*

Franz Joseph Haydn was born in Rohrau-on-the-Leitha, Lower Austria, on 1 March 1732 and died in Vienna on 31 May 1809. He completed this symphony in London in 1794 and led its first performance at Salomon's Hanover-Square Concert on 3 March that year. The score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

By the time Haydn came in person to London, his music had been known there for some twenty years; the city's public was altogether ready to take him to its heart, and a favorable reception was assured. Freed from bondage by the death in September 1790 of Prince Nicholas Esterházy (" . . . it is a sad thing always to be a slave," Haydn had earlier written his friend and confidante Marianne von Genzinger, wife to Prince Nicholas's physician), the composer was just ready to accept a post with King Ferdinand of Naples and fulfill a lifelong ambition to see Italy when, that December, the London impresario Johann Peter Salomon appeared on his doorstep. Haydn responded favorably to Salomon's direct approach and to the lucrative monetary offer that came with it. Following a portentous parting from Mozart ("I fear, father, this will be our last meeting," said the younger to the elder composer) and a seventeen-day overland journey, he and Salomon crossed the Channel together, arriving in Dover on New Year's day of 1791.

That initial London visit, encompassing two musical seasons—the first ending in June 1791, the second running from February until June 1792—with time to travel and draw breath in between, found Haydn caught up in a steady stream of social as well as professional obligations. London musical life was very different from that on the Continent, where aristocratic patronage held sway. Here, besides Salomon's own subscription series, there were William Cramer's rival Professional Concerts, numerous musical societies, opera at Covent Garden, Drury Lane, and the Pantheon. Haydn was wined and dined from the start. He renewed acquaintance with old friends, established new ones—among them, Dr. Charles Burney, whose *General History of Music* is still a valuable source of information, with whom Haydn had previously corresponded, and who was instrumental in Oxford University's conferring upon the composer an honorary doctorate in July 1791—and somehow made the time during all this to write a considerable quantity of music.

There were more directly personal matters as well. Haydn was still salaried as *Kappellmeister* of Esterháza, and his evasion in 1791 of an urgent request from Anton Esterházy, Nicholas's successor, to return there was a matter of some concern. In December 1791 came the news of Mozart's death, and Haydn was beside himself with grief. An old infatuation with Luigia Polzelli, a mezzo-soprano whose husband had been a violinist at Esterháza, was rekindled (through correspondence) when word of the husband's death reached Haydn in London; Haydn's wife played a part in the subsequent flare-up. And then followed his meeting and relationship

with Rebecca Schroeter, later described by Haydn as "an English widow in London who loved me, who although she was sixty at the time, was still a beautiful and lovable woman, whom I would very readily have married if I had been free then."

Haydn left London on 23 June 1792; for this first visit he had composed the symphonies 93-98. When he returned to England in February 1794, it was for the concerts at which his last six symphonies were introduced, but only symphonies 99-101 were actually given under Salomon's auspices: the final three London symphonies were heard at Giovanni Battista Viotti's Opera Concerts, at the King's Theatre, Haymarket, Salomon having discontinued his own series when wartime circumstances—these were the years of the French Revolution and the subsequent war between France on one side, Britain and Austria on the other—made bringing over adequate talent from the Continent exceedingly difficult.

Though the Symphony No. 101, subtitled *The Clock,* is the last numerically of those introduced at Salomon's concerts, it was actually heard four weeks *earlier* than the *Military* Symphony, No. 100. And as to chronology of composition, an exceedingly intricate area of Haydn scholarship, parts of both these symphonies date from earlier times. In fact, the minuet of *The Clock* was completed in 1793, the year Haydn gave it to the Esterháza librarian, Pater Primitivus Niemecz, for use in one of the musical clocks that Niemecz built.* But the actual basis for the Symphony No. 101's subtitle is the clock-like, ticking accompaniment in the second movement, and this subtitle was known at least by 1798, when it appeared at the head of a printed edition of that movement.

The Clock had its first performance at "MR. SALOMON'S CONCERT, HANOVER-SQUARE" on 3 March 1794 (the first two movements were encored), and it was repeated at Salomon's next concert a week later. Like the London symphonies 93, 96, and 104, Symphony 101 is in brilliant trumpet-and-drums D major. But brass and timpani are silent for the first movement's minor-mode, adagio introduction, which, with its somber string writing, mournful woodwind sound, and halting, chromatically-inflected motion, gives an overriding impression of uncertainty, gloom, and foreboding. In fact, no greater contrast could be imagined to the succeeding D major Presto, in bouncy 6/8 meter (a time-signature normally reserved for Haydn's finales) and full of never-ceasing energy, reinforced towards the close of the exposition by a wonderful upward sweep of violins. The composer's original tempo marking for this

*In an earlier program note for the Boston Symphony, John N. Burk wrote: "In the time of Haydn and Mozart the *Flötenuhr,* or 'flute-clock,' came into vogue, wherein, as each hour was struck, a different tune came wheezing forth. Even before their time, Frederick the Great possessed musical clocks and engaged the brothers Bach (Karl Philipp Emanuel and Wilhelm Friedemann) to compose for them. . . . Haydn's interest in musical clocks grew from his friendship with Pater Primitivus Niemecz. Niemecz was librarian to Prince Esterházy at Eisenstadt and played cello in Haydn's orchestra. His ultimate achievement was a mechanical organ with no less than 112 pipes which was displayed in Vienna and then proved its ability to perform the entire *Magic Flute* Overture of Mozart. It was superseded by the 'Mechanical Orchestra,' an invention of Johann Strasser in 1802. This wonder of the age played Haydn's 'Military' Symphony."

movement was *"Presto, ma non troppo,"* but he removed the qualifying phrase—this music is meant to move, and to move quickly.

As noted previously, *The Clock's* subtitle comes from the Andante's "tick-tock" accompaniment, heard first in bassoons and plucked strings; this pervasive rhythm makes itself felt even when it is not explicitly present. The first full statement of the theme is followed by a stormy G minor episode, but when the clock's ticking resumes for the restatement, it is with a difference: it sounds now in the widely spaced registers of solo bassoon and solo flute, the violin melody filling the space between. The restatement finished, the ticking, and the clock, stop. But not quite. It resumes tentatively, paving the way for a fortissimo statement of the main tune for full orchestra, and only when the ticking slows in the final measures do we realize that the movement is done.

The minuet is earthy and direct, in Haydn's boisterous peasant style; muffled drums and fanfares for the brass are among the orchestral touches that call themselves to our observation. But it is the Trio that provides the next real attention-getter: granted, the solo flute has had a reasonable amount of work to this point, but can this excuse the harsh dissonance that results from its seemingly wrong entrance? The second time round, all goes well when the strings obligingly change their harmony to accommodate the flute, which engages in bits of dialogue with the solo bassoon as the Trio proceeds.

The finale is witty and compact, its theme lightly scored, folkish, and exceedingly simple—though things seem a bit off-kilter in the middle when motivic contours obscure upbeats and downbeats. Following a whirlwind developmental episode, the theme returns in full orchestra. Next comes a gruff minor-mode section, Haydn the disciplinarian shaking his fist at us. But we can't take this seriously for more than a minute, so now Haydn the academic presents us with an elegant fugal treatment of the theme, and it is this, rather than a complete thematic restatement, that leads the way to the brilliantly joyous close.

—Marc Mandel

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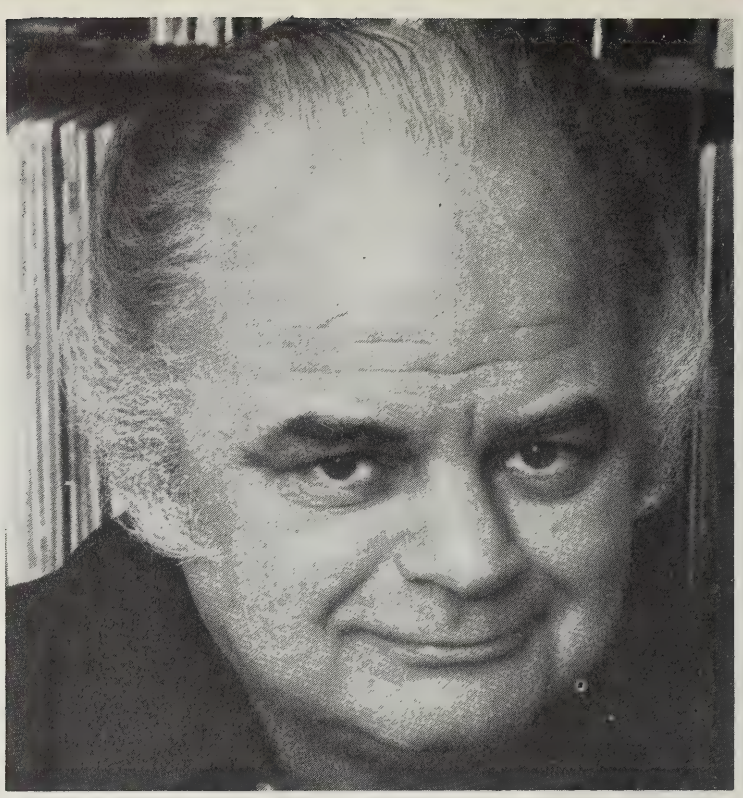
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Nikolay Rimsky-Korsakov
Scheherazade, Symphonic suite, Opus 35

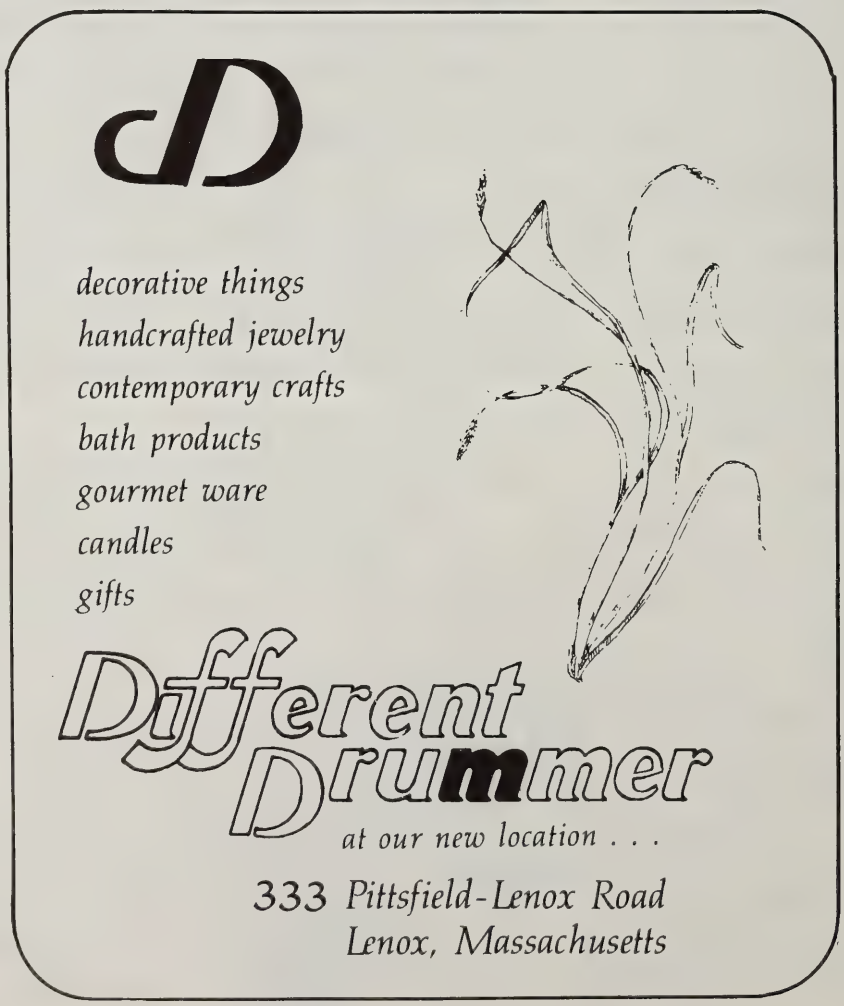
Nikolay Andreyevich Rimsky-Korsakov was born in Tikhvin, Novgorod government, on 18 March 1844 and died in Lyubensk, St. Petersburg government, on 21 June 1908. He composed Scheherazade *during the summer of 1888; it was first performed in St. Petersburg under the composer's direction on 28 October that year. The work is scored for piccolo, two flutes, two oboes (second doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, triangle, tambourine, side drum, cymbals, bass drum, tam-tam, harp, and strings.*

During the winter of 1887-88, Rimsky-Korsakov was engaged in one of his many generous acts of pious devotion to a deceased Russian master: he was orchestrating the opera *Prince Igor,* left unfinished at the death of its composer, Alexander Borodin. A few excerpts played in concert—among them the overture and the famous Polovtsian Dances—demonstrated the effectiveness of the work. While engaged in this labor of love, he conceived two new orchestral pieces that he composed during the following summer, which he spent on an estate in Nyezhgovitsy, near Looga: one of them was based on episodes from *The Arabian Nights,* the other on themes of the *obikhod,* a collection of the most frequently used canticles of the Russian Orthodox Church. Both works were finished that summer: the first was *Scheherazade,* Opus 35, and the second was the overture *Svetliy prazdnik (The Bright Holiday),* generally known in English as the *Russian Easter* Overture. They were almost the last purely orchestral works he was to write; for the remaining two decades of his life, he devoted his attentions almost totally to operatic composition. Moreover, they are the last works that were composed with virtually no Wagnerian influence; the following winter, he was bowled over by a performance of *Der Ring des Nibelungen* given in St. Petersburg by a German company under the direction of Karl Muck (later to be music director of the Boston Symphony Orchestra), and his next opera, *Mlada,* was to be quite thoroughly Wagnerian. (Over a period of several years he worked his way out of the Wagnerian trap.)

The massive collection of tales known as *The Arabian Nights* or *The Thousand-and-One Nights* is built on a framework reflected in the orchestral score of Rimsky-Korsakov's musical treatment: the Sultan Shakhryar, convinced of the inconstancy and faithlessness of all women, has sworn to put each wife to death after the first night in order to avoid being betrayed. In order to put an end to this bloodbath, Scheherazade, the daughter of the Sultan's most trusted adviser, seeks to become his wife (even though she had been exempted from this danger because of her father's position at the court). She saves her life after her wedding night by telling the Sultan a story that captures his interest, breaking it off just at dawn, with the promise of continuing it the next night. Each night, as she continues, she builds an ever more intricate network of tales, some of them told by characters in other tales, so that at no point do all the stories in progress come to their conclusion. Each day at dawn the Sultan puts off her execution for another day in order to hear the end of the

story first. Gradually her seemingly endless series of colorful fairy tales softens the cruel heart of the Sultan, and, at the end of one thousand-and-one nights, he abandons his sanguinary design and accepts Scheherazade as his one permanent, loving wife.

Of course, *The Arabian Nights* is much too long a work and much too complicated with its interlocking network of tales-within-tales simply to be translated into music. Analysts and program annotaters have expended a great deal of ingenuity in attempts to identify precisely which tales Rimsky-Korsakov had in mind, especially since the traditional movement titles are not especially specific: the introduction purports to represent the stern Sultan Shakhryar (in the opening unison phrase) and Scheherazade the storyteller (in the solo violin); the remainder of the first movement is identified with the sea and the ship of Sinbad the sailor; the second movement is the tale of the Prince Kalendar; the third is simply "The Prince and the Princess"; and the finale is a festival at Baghdad and a shipwreck. But it is vain to seek for specific stories as the inspiration of this music. There is, for example, more than one Prince Kalendar with a



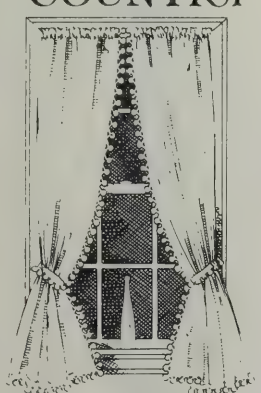
tale to tell in the *Arabian Nights*, and, as the composer himself noted, he did not by any means reserve the very first theme—the so-called "Sultan's theme"—for that grim personage, but rather wove it into the entire fabric of the score, without regard to storytelling. It becomes the rolling ocean beneath Sinbad's ship in the first movement, and it appears as an element in Prince Kalendar's tale, where the Sultan himself does not appear at all.

Even so, the theme presented first (and most often) by the solo violin quite clearly represents Scheherazade herself, telling her colorful tales and here and there inserting her warmhearted personality into them. Rimsky-Korsakov himself wrote in his memoirs, *My Musical Life*, that in a later edition of the score to his orchestral suite, he actually removed such hints as had originally been given as to the subject matter of the "tales," adding that, in composing *Scheherazade*,

> I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each. All I had desired was that the hearer, if he liked my piece as *symphonic music*, should carry away the impression that it is beyond doubt an oriental narrative of some numerous and varied fairy-tale wonders and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why then, if that be the case, does my suite bear the name, precisely, of *Scheherazade?* Because this name and the title *The Arabian Nights* connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband.

—Steven Ledbetter

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ARTISTS

The Boston Camerata
Joel Cohen, Music Director



Founded in 1954 by Narcissa Williamson, the Boston Camerata was for many years the performing extension of the Collection of Musical Instruments at Boston's Museum of Fine Arts. Directed since 1968 by Joel Cohen, the ensemble has expanded from a basic core of instrumentalists to include vocal soloists and a small chamber chorus. In 1975 the Camerata established itself as an independent, non-profit corporation, and it has continued to perform a regular concert season of four to five annual productions in the Boston-Cambridge area. The Camerata's first European tour took place in the summer of 1975; three other tours followed, in 1976, 1978, and 1979, and then two more in January and June of 1980. The Camerata's recordings are available on Nonesuch, Advent, Titanic, Desmar, Turnabout, and Harmonia Mundi. Recent media appearances have included a nationally syndicated radio series in the United States and a special concert program on French television.

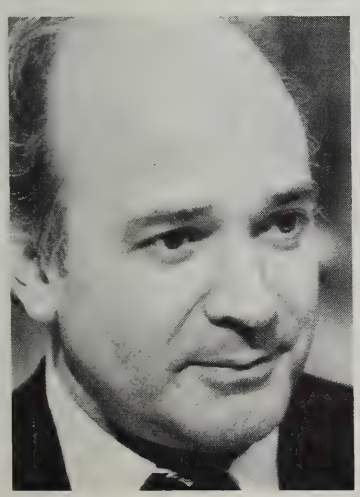
Joel Cohen, the Camerata's music director, studied with Randall Thompson at Harvard and with Nadia Boulanger in Paris. He began performing with the Camerata during his days as a student in 1963 and became the ensemble's music director five years later. Mr. Cohen has served as an instructor and lecturer at Harvard University, Brandeis University, Yale University, and other east coast institutions. As a lute soloist, he has performed with the Camerata and with the Cambridge Consort; he has also performed with La Grande Ecurie la Chambre du Roy and Florilegium Musicum of Paris. He has been a soloist at music festivals in Aix-en-Provence and Paris; he has accompanied the renowned Swiss tenor Hugues Cuenod; and he has conducted chamber operas for two seasons at the National Opera of Brussels. Mr. Cohen has led performance workshops in France, Belgium, and Switzerland; he was a

producer for French radio from 1975-78 and is heard frequently on French and American radio as both a performer of and commentator on pre-baroque music. Mr. Cohen replaced Robert J. Lurtsema as host of *Morning Pro Musica* on National Public Radio during the latter's leave of absence in 1981.



Doriot Anthony Dwyer

Principal flutist Doriot Anthony Dwyer joined the Boston Symphony Orchestra in 1952 as its first female first-desk player after successfully auditioning for then music director Charles Munch. She studied with her mother, with Ernest Leigl, then principal flute of the Chicago Symphony, and, later, with Georges Barrere, William Kincaid, and Joseph Mariano at the Eastman School, of which she is a graduate. Before coming to Boston, she was a member of the National Symphony and the Los Angeles Philharmonic, and Bruno Walter chose her as principal flute for the Hollywood Bowl Orchestra. She has frequently performed in the Los Angeles chamber music series "Evenings on the Roof," now called "Monday Evenings." Born in Illinois, and a relative of Susan B. Anthony, Ms. Dwyer has taught at Pomona College and at the New England Conservatory of Music. She is currently an adjunct professor of music at Boston University and a member of the Berkshire Music Center faculty. Ms. Dwyer has appeared as soloist with the Boston Symphony and other orchestras in this country and abroad. Ms. Dwyer recently performed the American premiere of Leonard Bernstein's *Halil* with the Boston Symphony Orchestra at Tanglewood.



Harold Wright

Harold Wright has been principal clarinet player of the Boston Symphony Orchestra since the 1970-71 season. Born in Wayne, Pennsylvania, he began clarinet at the age of twelve and later studied with Ralph McLane at the Curtis Institute in Philadelphia. He has been a member of the Houston and Dallas symphonies and principal clarinet of the Washington National Symphony.

Mr. Wright was a Casals Festival participant for seven years, he played at the Marlboro Festival for seventeen years, he has toured with the

National Symphony and the Marlboro Festival players, and he has performed with all of this country's leading string quartets. His many recordings include sonatas by Brahms, Copland's Sextet, Mozart's clarinet quintet, and Schubert's *Shepherd on the Rock* with Benita Valente and Rudolf Serkin. His recording of the Mozart Clarinet Concerto with Seiji Ozawa and the Boston Symphony has recently been released by Deutsche Grammophon. Mr. Wright teaches at Boston University and at the Berkshire Music Center at Tanglewood, and he is a member of the Boston Symphony Chamber Players.



Ann Hobson Pilot

With the 1980-81 season, Ann Hobson Pilot became principal harpist of the Boston Symphony Orchestra. She joined the BSO in 1969, with previous experience as principal harp with the National Symphony Orchestra and second harp with the Pittsburgh Symphony. Ms. Hobson Pilot began her musical studies with her mother, a former concert pianist and teacher in the Philadelphia public schools, continuing her training at the Philadelphia Musical Academy and the Cleveland Institute of Music. Ms. Hobson Pilot has been a Marlboro Music Festival participant. She is on the faculty of the New England Conservatory, and she is the founder of the New England Harp Trio, which includes her BSO colleagues Lois Schaefer, flute, and Carol Procter, cello.



Joseph Silverstein

Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of twenty-three, became concert-master in 1962, and was named assistant conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award. Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis,

Milwaukee, Philadelphia, and Rochester in this country, and abroad in Geneva, Jerusalem, and Brussels. He appears regularly as soloist with the Boston Symphony, and he conducts the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England, as well as a fourteen-concert European tour in May of 1980 and their recent fifteen-city American tour. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish, and his recording of the Grieg violin sonatas with pianist Harriet Shirvan is available from Sound Environment Recording Corporation.

Mr. Silverstein is chairman of the faculty of the Berkshire Music Center at Tanglewood and adjunct professor of music at Boston University. In the fall of 1976 he led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he was interim music director of the Toledo Symphony. Mr. Silverstein is also music director of the Worcester Symphony, and he has recently been named principal guest conductor of the Baltimore Symphony Orchestra.



Ikuko Mizuno

In 1969, Ikuko Mizuno became the first woman to join the violins of the Boston Symphony Orchestra.

Ms. Mizuno began her studies at the Toho-Gakuen School of Music in her native Tokyo, making her debut there at a very early age and capturing first prize in a national violin competition. A 1965 Spaulding Award brought her to the United States; she studied with Roman Totenberg at Boston University, where she received a Phi Kappa Lambda award and her master's degree in music, and during this time she was invited to participate at the Berkshire Music Center at Tanglewood. In 1968, Ms. Mizuno attended the master classes of Franco Gulli and Henryk Szeryng and appeared on radio and television in Italy and Switzerland; she made her New York solo debut at Carnegie Recital Hall in 1972.

Ms. Mizuno has appeared as soloist with the Boston Pops, the Harvard Musical Association, and symphony orchestras throughout New England. She has been on the faculty of the Toho School in Japan since last September, and she returns to Japan each year for recital and orchestral performances.



Burton Fine

Principal BSO violist Burton Fine joined the orchestra as a second violinist in 1963 after nine years as a research chemist with the National Space and Aeronautics Administration's Research Center in Cleveland. During that time he played with a number of chamber music ensembles. He studied for four years with violinist Ivan Galamian at the Curtis Institute before moving to the University of Pennsylvania for a B.A. in chemistry, and he holds a Ph.D. from the Illinois Institute of Technology. He auditioned for and won his present Boston Symphony position at the beginning of his second year with the orchestra. He is on the faculties of the New England Conservatory of Music and the Berkshire Music Center and is a member of the Boston Symphony Chamber Players. Mr. Fine is violist with the recently established GBH/Boston Artists Ensemble, which initiated a series of live chamber music broadcasts last year.



Jules Eskin

Born in Philadelphia, Jules Eskin came to the Boston Symphony Orchestra in 1964 after three years as principal cellist with the Cleveland Orchestra under George Szell. His father, an amateur cellist, gave him his first lessons, and at age sixteen he joined the Dallas Symphony. He studied in Dallas with Janos Starker and later with Gregor Piatigorsky and Leonard Rose at the Curtis Institute. A 1954 Naumburg Foundation award-winner, he has participated in the Marlboro Music Festival, played with the Casals Festival Orchestra in Puerto Rico, and toured Europe in recital. Mr. Eskin is a member of the Boston Symphony Chamber Players and is on the faculties of the Berkshire Music Center and the New England Conservatory of Music. Mr. Eskin has been soloist with the Boston Symphony Orchestra on many occasions, including performances of the Brahms Double Concerto and the Haydn C major cello concerto at Tanglewood last summer and Ernest Bloch's *Schelomo* this past season in Symphony Hall.



André Previn

André Previn, music director of the Pittsburgh Symphony, was born in Berlin, studied piano at the Berlin Conservatory, moved with his family to California in 1939, and at age sixteen joined the music department of MGM, where he won four Academy Awards. In California he studied conducting with Pierre Monteux and composition with Joseph Achron and Mario Castelnuovo-Tedesco. Since 1960 he has been a guest conductor of the world's major symphony orchestras, including those of Amsterdam, Berlin, Chicago, Cleveland, Vienna, Los Angeles, New York, Paris, and Philadelphia. He was music director of the Houston Symphony from 1967 to 1969 and in 1968 was appointed principal conductor of the London Symphony Orchestra, holding that position for ten years and touring with that orchestra to America, Russia, Europe, and the Far East. In September 1971 he made his Edinburgh Festival debut; he was artistic director for the South Bank Summer Music Festival from 1973-74; and he has recorded extensively for RCA and EMI with the London Symphony, the Chicago Symphony, and the Pittsburgh Symphony, of which he became music director in August 1976 and which he led on a nine-city European tour in June 1978.

In addition to his activities as a conductor, Mr. Previn is also a composer and pianist. His more recent works include a cello concerto, a guitar concerto, two quintets for winds and brass, and a suite of piano preludes commissioned and performed by Vladimir Ashkenazy. As a pianist he is active in chamber music and occasionally plays concertos while conducting from the keyboard. Mr. Previn has a long-term contract with BBC Television, and in America he is host for the television series "Previn and the Pittsburgh." Prior to this summer, Mr. Previn was guest conductor with the Boston Symphony on two previous occasions, for concerts at Tanglewood in 1977 and 1980. His most recent recordings include *A Different Kind of Blues* with violinist Itzhak Perlman, and the first digital recording of the Berlioz *Requiem,* with the London Philharmonic.

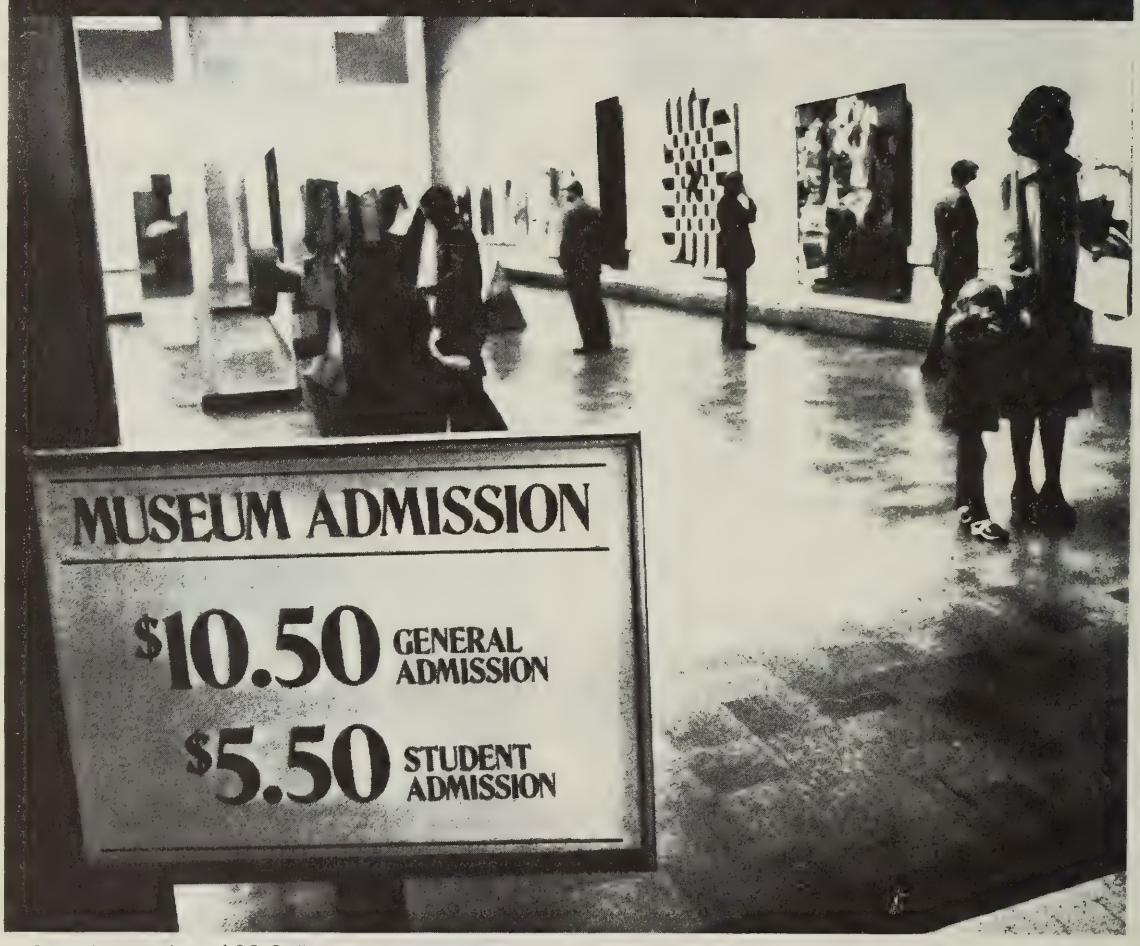
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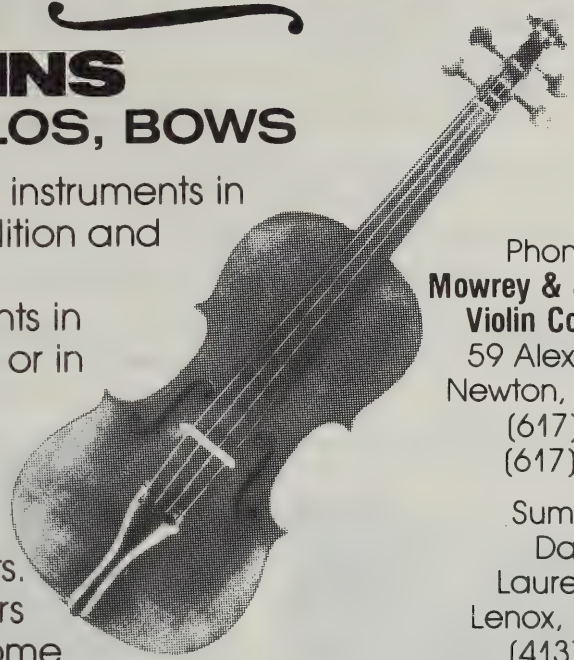
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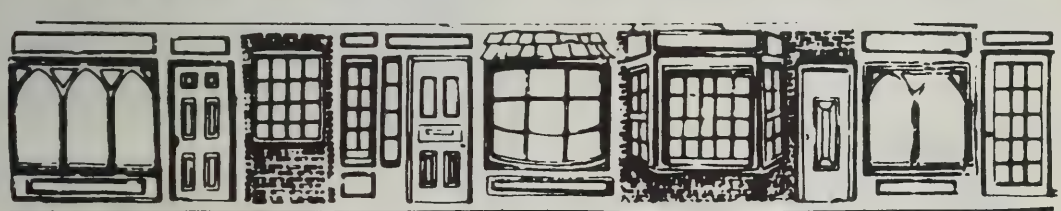
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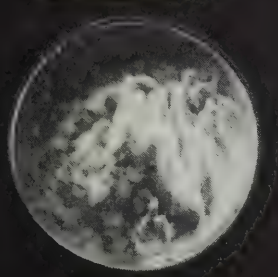
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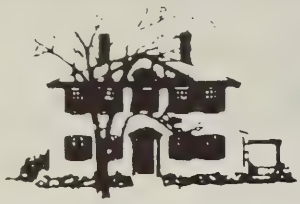
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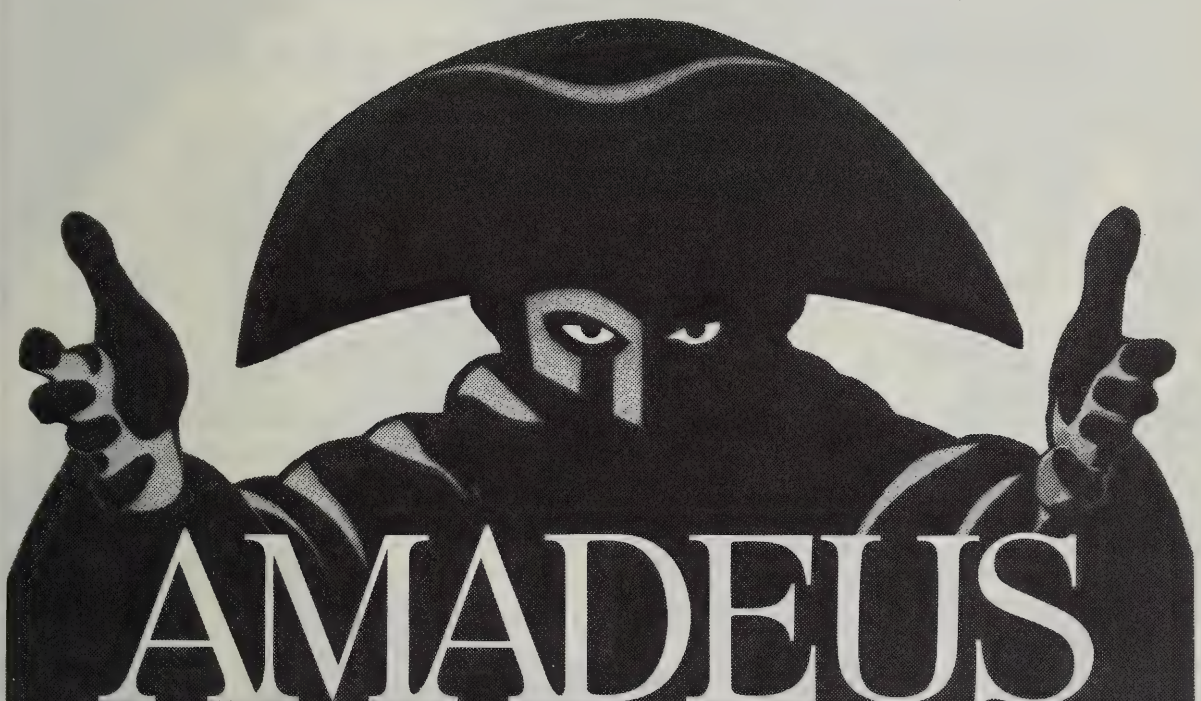
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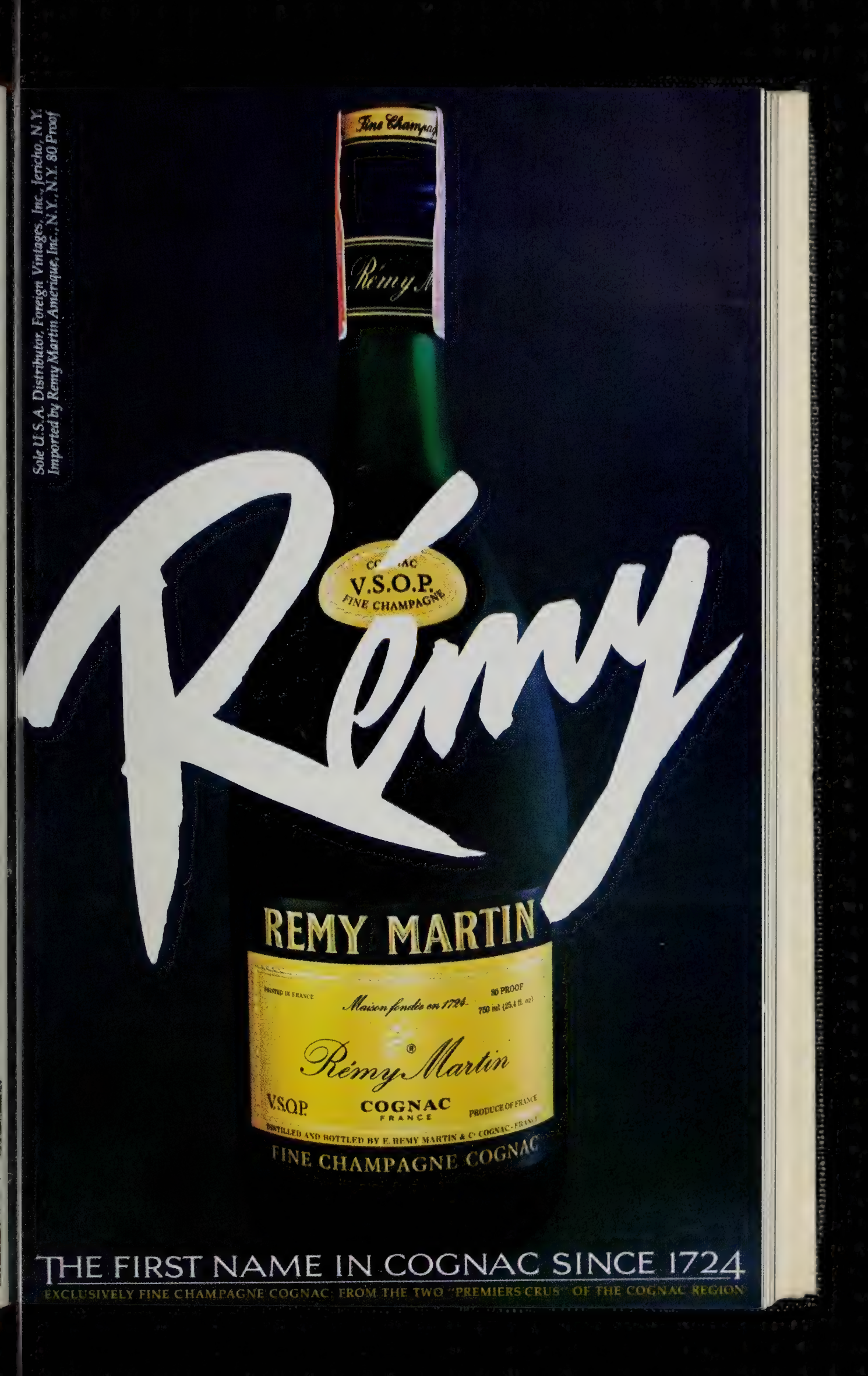
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COMING CONCERTS AT TANGLEWOOD

Thursday, 23 July at 8:30

HENRYK SZERYNG, violin
Charles Reiner, piano

Music of Beethoven, Bach, Saint-Saëns, Milhaud, and Ravel

Friday, 24 July at 7
(Weekend Prelude)

PHYLLIS CURTIN, soprano
Gilbert Kalish, piano
Emanuel Borok, violin
Martha Babcock, cello

Music of Shostakovich, Prokofiev, and Rachmaninoff

Friday, 24 July at 9

BOSTON SYMPHONY ORCHESTRA
EUGENE ORMANDY, conductor
RUDOLF SERKIN, piano

BEETHOVEN
Coriolan Overture
Piano Concerto No. 3

MUSSORGSKY/RAVEL
Pictures at an Exhibition

Saturday, 25 July at 8:30

BOSTON SYMPHONY ORCHESTRA
EUGENE ORMANDY, conductor

ALL-RACHMANINOFF PROGRAM
Vocalise
Isle of the Dead
Symphony No. 2

Sunday, 26 July at 2:30

BOSTON SYMPHONY ORCHESTRA
ANDREW DAVIS, conductor
HENRYK SZERYNG, violin

ROSSINI
Overture to *The Barber of Seville*

BRAHMS
Violin Concerto

PROKOFIEV
Scenes from *Romeo and Juliet*

Tuesday, 28 July at 8:30

Gala Concert
BOSTON POPS at TANGLEWOOD
JOHN WILLIAMS, conductor

Thursday, 30 July at 8:30

ALEXIS WEISSENBERG, piano

Music of Bach, Schumann, and Chopin

Friday, 31 July at 7
(Weekend Prelude)

HAROLD WRIGHT, clarinet
BURTON FINE, violin
GILBERT KALISH, piano

Music of Mozart and Schumann

Friday, 31 July at 9

BOSTON SYMPHONY ORCHESTRA
VITTORIO NEGRI, conductor
JOSEPH SILVERSTEIN, violin

VIVALDI
The Four Seasons

MOZART
Symphony No. 22
Symphony No. 35, *Haffner*

Saturday, 1 August at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
JESSYE NORMAN, soprano
GWENDOLYN KILLEBREW, mezzo-soprano
JON VICKERS, tenor
AAGE HAUGLAND, bass
WARREN ELLSWORTH, tenor
KEITH KIBLER, bass

HAYDN
Symphony No. 39

WAGNER
Tristan und Isolde, Act II

Sunday, 2 August at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
ALEXIS WEISSENBERG, piano

DAVIES
Symphony No. 2 (commissioned by the Boston Symphony Orchestra for its centennial)

BEETHOVEN
Piano Concerto No. 5, *Emperor*

Thursday, 6 August at 8:30

EMERSON STRING QUARTET

Music of Bartók, Davidovsky, and Debussy

Friday, 7 August at 7
(Weekend Prelude)

MISHA DICHTER, piano

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Friday, 7 August at 9

BOSTON SYMPHONY ORCHESTRA
KURT MASUR, conductor
BEAUX ARTS TRIO
ISIDORE COHEN, violin
BERNARD GREENHOUSE, cello
MENAHEM PRESSLER, piano

ALL-BEETHOVEN PROGRAM
Triple Concerto
Symphony No. 3, *Eroica*

Saturday, 8 August at 8:30

BOSTON SYMPHONY ORCHESTRA
JOHN NELSON, conductor
MISHA DICHTER, piano

BARBER
Medea's Meditation and Dance of Vengeance

GRIEG
Piano Concerto

FAURÉ
Suite from *Pelléas et Mélisande*

ROUSSEL
Bacchus et Ariane, Suite No. 2

Sunday, 9 August at 2:30

BOSTON SYMPHONY ORCHESTRA
KURT MASUR, conductor

ALL-MOZART PROGRAM
Symphony No. 39
Symphony No. 40
Symphony No. 41, *Jupiter*

Thursday, 13 August at 8:30

THE BOSTON CAMERATA
JOEL COHEN, music director

Music of the French Renaissance

Friday, 14 August at 7
(Weekend Prelude)

Members of the
BOSTON SYMPHONY ORCHESTRA

Music of Ravel, Saint-Saëns, and Roussel

Friday, 14 August at 9

BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor

HAYDN
Symphony No. 101, *The Clock*

RIMSKY-KORSAKOV
Scheherazade

Saturday, 15 August at 8:30

BOSTON SYMPHONY ORCHESTRA
HIROSHI WAKASUGI, conductor
ALICIA DE LARROCHA, piano

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MOZART
Piano Concerto No. 24
in C minor, K.491

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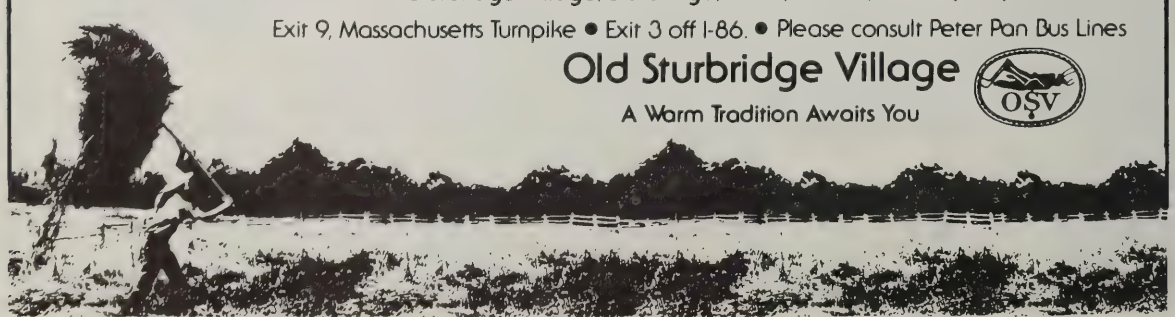
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Sunday, 16 August at 2:30

BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor
KYUNG-WHA CHUNG, violin

BERLIOZ
Overture to *Beatrice and Benedict*

STRAVINSKY
Violin Concerto

RAVEL
Mother Goose (complete)
Daphnis and Chloé, Suite No. 2

Thursday, 20 August at 8:30

BOSTON SYMPHONY CHAMBER PLAYERS
ANDRÉ PREVIN, piano

Music of Mozart, Barber, and Brahms

Friday, 21 August

TANGLEWOOD ON PARADE
Afternoon events beginning at 2:30
Gala concert at 9 with the
BOSTON SYMPHONY ORCHESTRA
BERKSHIRE MUSIC CENTER ORCHESTRA
BOSTON UNIVERSITY YOUNG ARTIST ORCHESTRA
SEIJI OZAWA,
GUNTHER SCHULLER,
ANDRÉ PREVIN, and
JOHN WILLIAMS, conductors

Saturday, 22 August at 8:30

BOSTON SYMPHONY ORCHESTRA
JOSEPH SILVERSTEIN, conductor
YUZUKO HORIGOME, violin

BERLIOZ
King Lear Overture

SIBELIUS
Violin Concerto

MENDELSSOHN
Symphony No. 4, *Italian*

Sunday, 23 August at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
FAYE ROBINSON, soprano
JUDITH BLEGEN, soprano
DEBORAH SASSON, soprano
FLORENCE QUIVAR, mezzo-soprano
LORNA MYERS, mezzo-soprano
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Symphony No. 8, *Symphony of a Thousand*

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Coming Concerts at the BERKSHIRE MUSIC CENTER

Sunday, 28 June at 6:00 p.m.
Berkshire Music Center
Opening Exercises
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Monday, 6 July at 8:30 p.m.
Berkshire Music Center Orchestra
Gunther Schuller conducting

Tuesday, 7 July at 8:30 p.m.
Fellowship Program Vocal Recital

Wednesday, 8 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Saturday, 11 July at 2:30 p.m.
Berkshire Music Center Orchestra
Leonard Bernstein and Conducting
Fellows conducting

Sunday, 12 July at 10 a.m.
Fellowship Program Chamber Music

Sunday, 12 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Tuesday, 14 July at 8:30 p.m.
Fellowship Program Vocal Recital

Saturday, 18 July at 2:30 p.m.
Berkshire Music Center Orchestra
Gustav Meier and Conducting
Fellows conducting

Sunday, 19 July at 10 a.m.
Fellowship Program Chamber Music

Sunday, 19 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Monday, 20 July at 8:30 p.m.
Fellowship Program Chamber Music

Tuesday, 21 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Wednesday, 22 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Vocal Program

Saturday, 25 July at 2:30 p.m.
Berkshire Music Center Orchestra
Seiji Ozawa and Conducting
Fellows conducting

Sunday, 26 July at 10 a.m.
Fellowship Program Chamber Music

Sunday, 26 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Monday, 27 July at 8:30 p.m.
Fellowship Program Vocal Recital

Wednesday, 29 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Orchestra
Victor Yampolsky conducting

Saturday, 1 August through
Thursday, 6 August
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Sunday, 2 August at 10 a.m.
Fellowship Program Chamber Music

Saturday, 8 August at 2:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Sunday, 9 August at 10 a.m.
Fellowship Program Chamber Music

Sunday, 9 August at 8:30 p.m.
Fellowship Program Vocal Recital

Monday, 10 August at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Tuesday, 11 August at 8:30 p.m.
Berkshire Music Center Orchestra
Kurt Masur and Conducting
Fellows conducting

Wednesday, 12 August at 8:30 p.m.
Fellowship Program Chamber Music

Saturday, 15 August at 2:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Sunday, 16 August at 10 a.m.
Fellowship Program Chamber Music

Sunday, 16 August at 8:30 p.m.
Fellowship Program Vocal Recital

Monday, 17 August at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Tuesday, 18 August at 8:30 p.m.
Fellowship Program Vocal Recital

Wednesday, 19 August at 8:30 p.m.
Berkshire Music Center Orchestra
Conducting Fellows conducting
(Awards Ceremony immediately following)

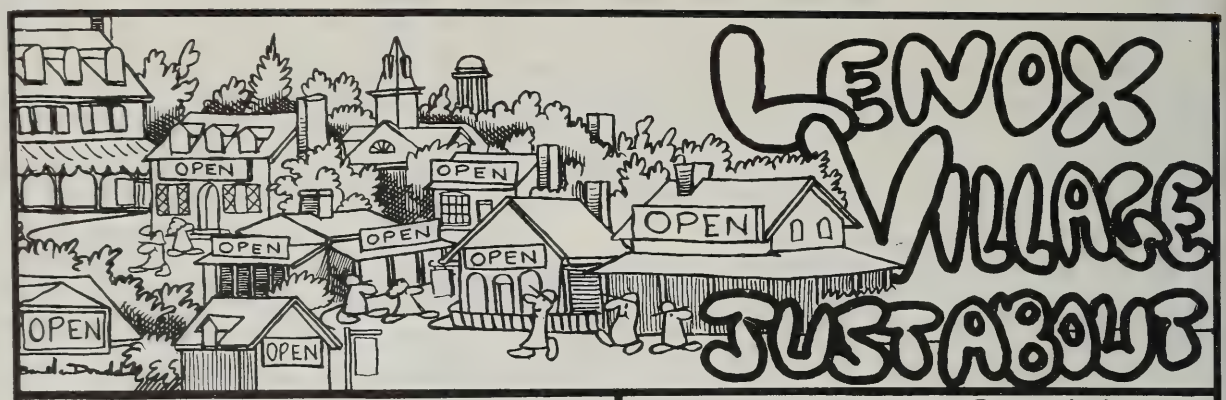
Friday, 21 August
TANGLEWOOD ON PARADE
(afternoon events beginning at 2:30)

Saturday, 22 August at 2:30 p.m.
Boston University Tanglewood Institute
Young Artists Orchestra
Victor Yampolsky conducting

Sunday, 23 August at 10 a.m.
Fellowship Program Chamber Music

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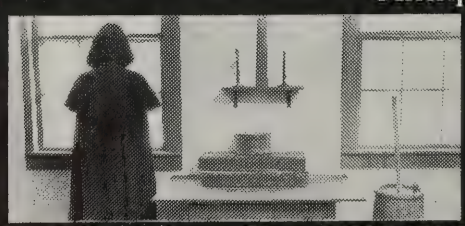
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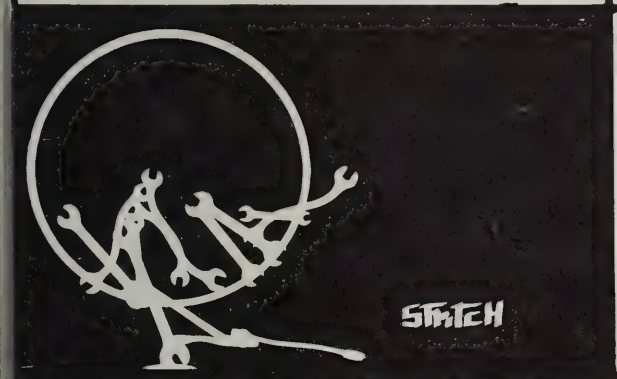


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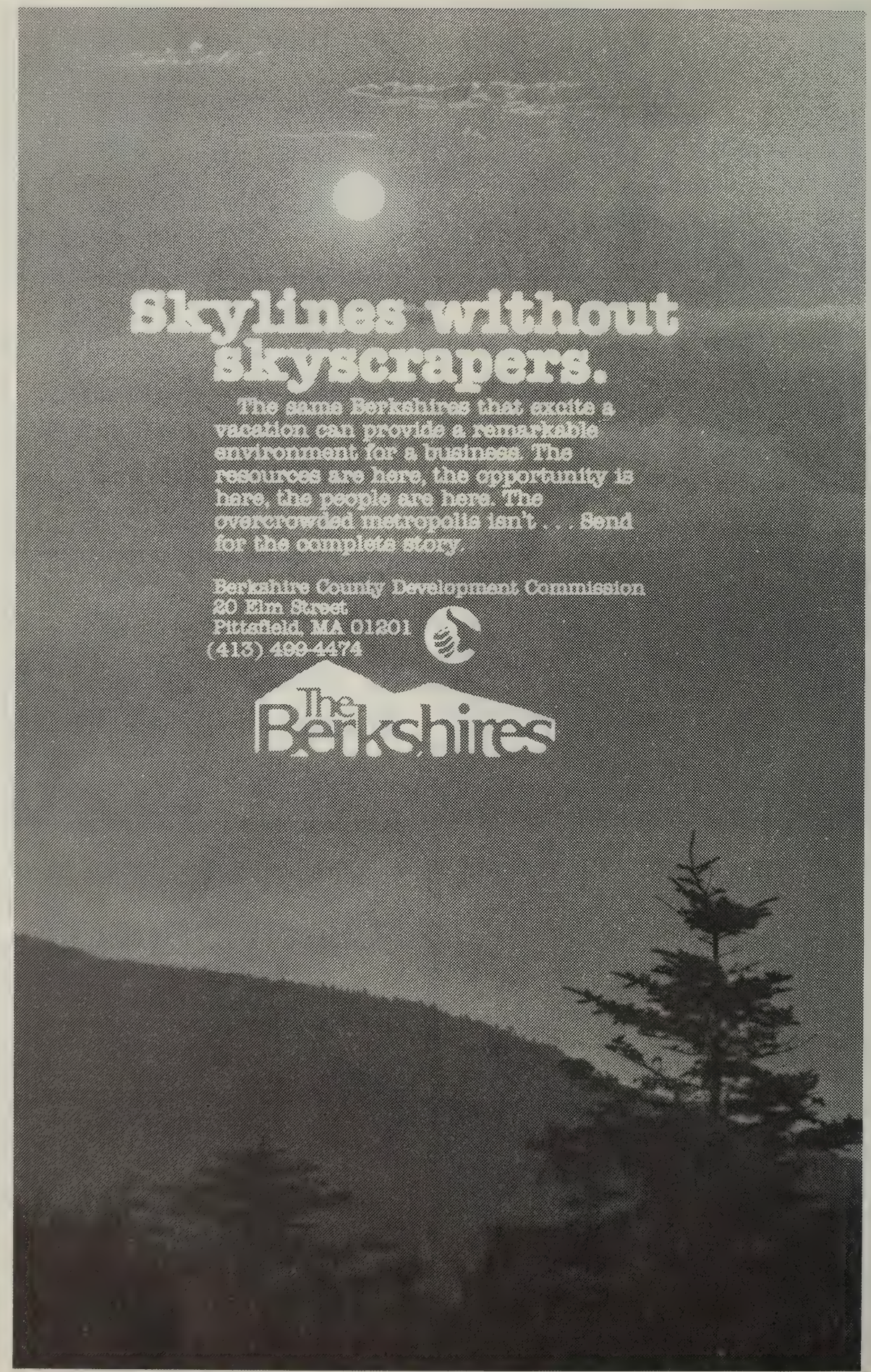
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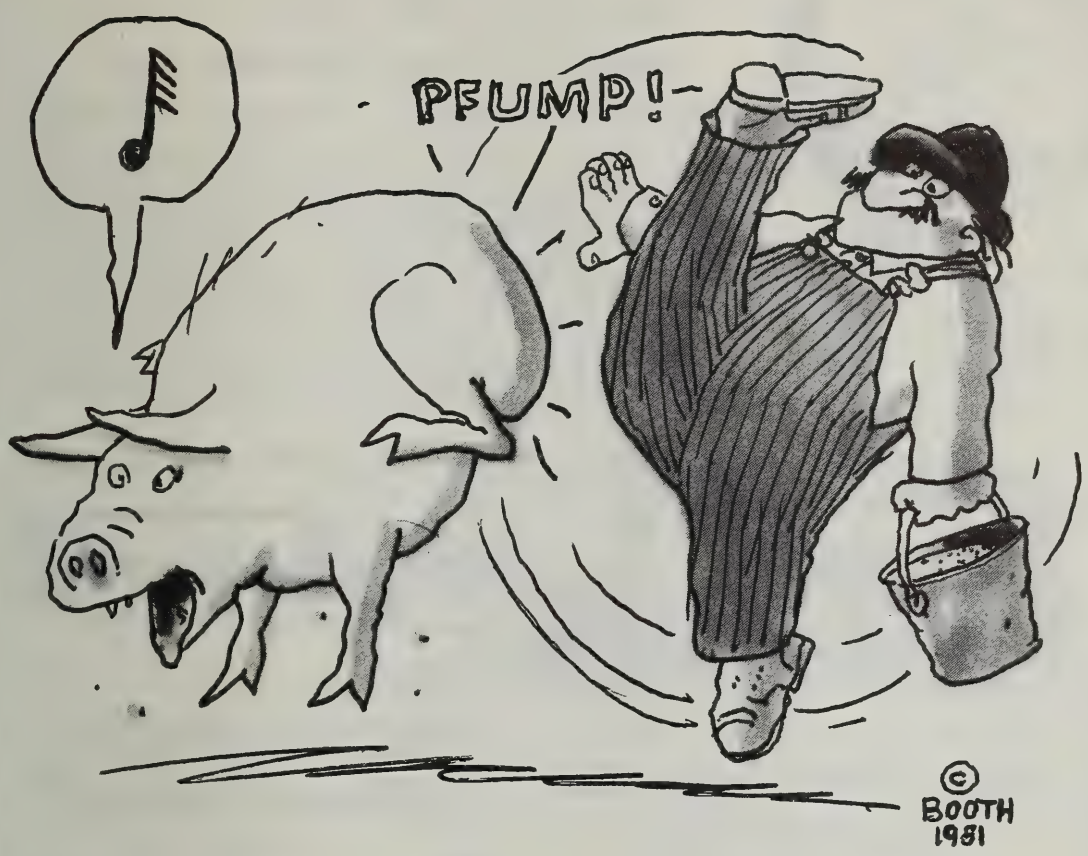

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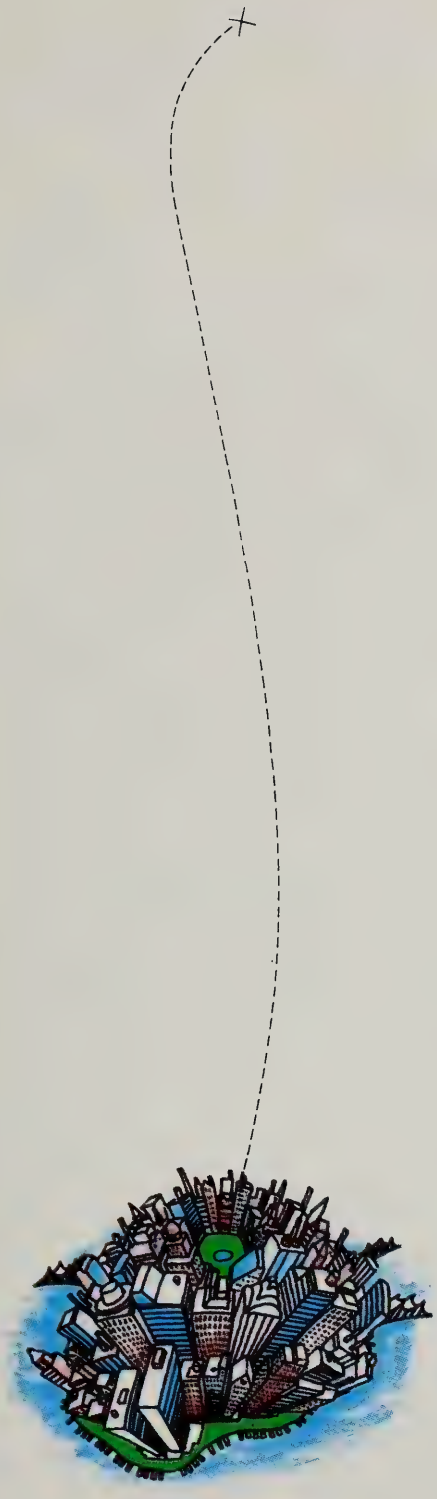
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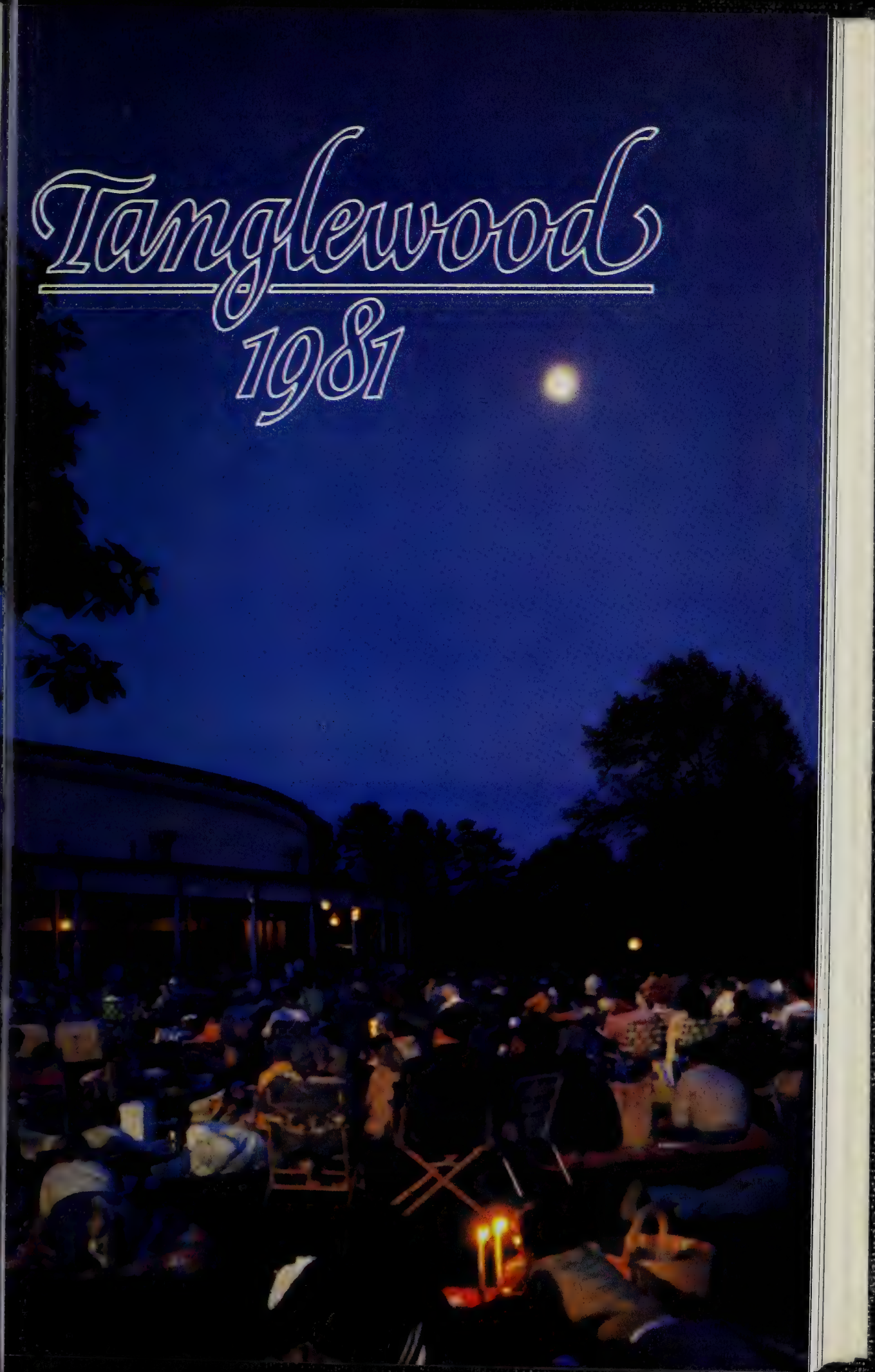
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TANGLEWOOD

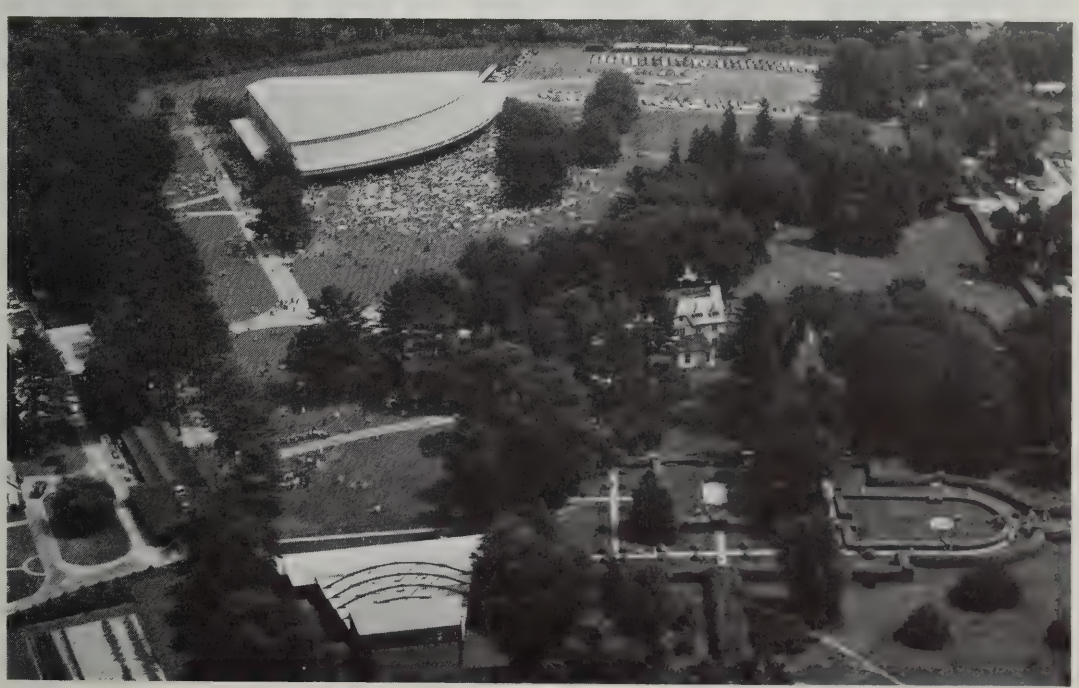
The Berkshire Festival

In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on 5 August 1937 the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried "Forest Murmurs,"* music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time



enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive, and he finally wrote that if the trustees insisted on remaining within their budget, they would have "just a shed," which "any builder could accomplish without the aid of an architect." The trustees then turned to a Stockbridge engineer, Joseph Franz, to make further simplifications in Saarinen's plans in order to lower the cost. The building that he erected remains, with modifications, to this day; it is still called simply "the Shed." The Shed was inaugurated for the first concert of the 1938 festival. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and

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almost daily concerts by the gifted young musicians of the Berkshire Music Center. The Boston Pops performs each summer as well. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Berkshire Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the United States. Here, the Berkshire Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world.

The BMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors. The school opened formally on 8 July 1940, with speeches (Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World") and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which had been written for the ceremony and had arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer.



The emphasis at the Berkshire Music Center has always been not on sheer *technique,* which students learn with their regular private teachers, but on *making music.* Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music with a group of talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in the regular student recitals; each summer brings treasured memories of exciting performances by talented youngsters beginning a love affair with a great piece of music.

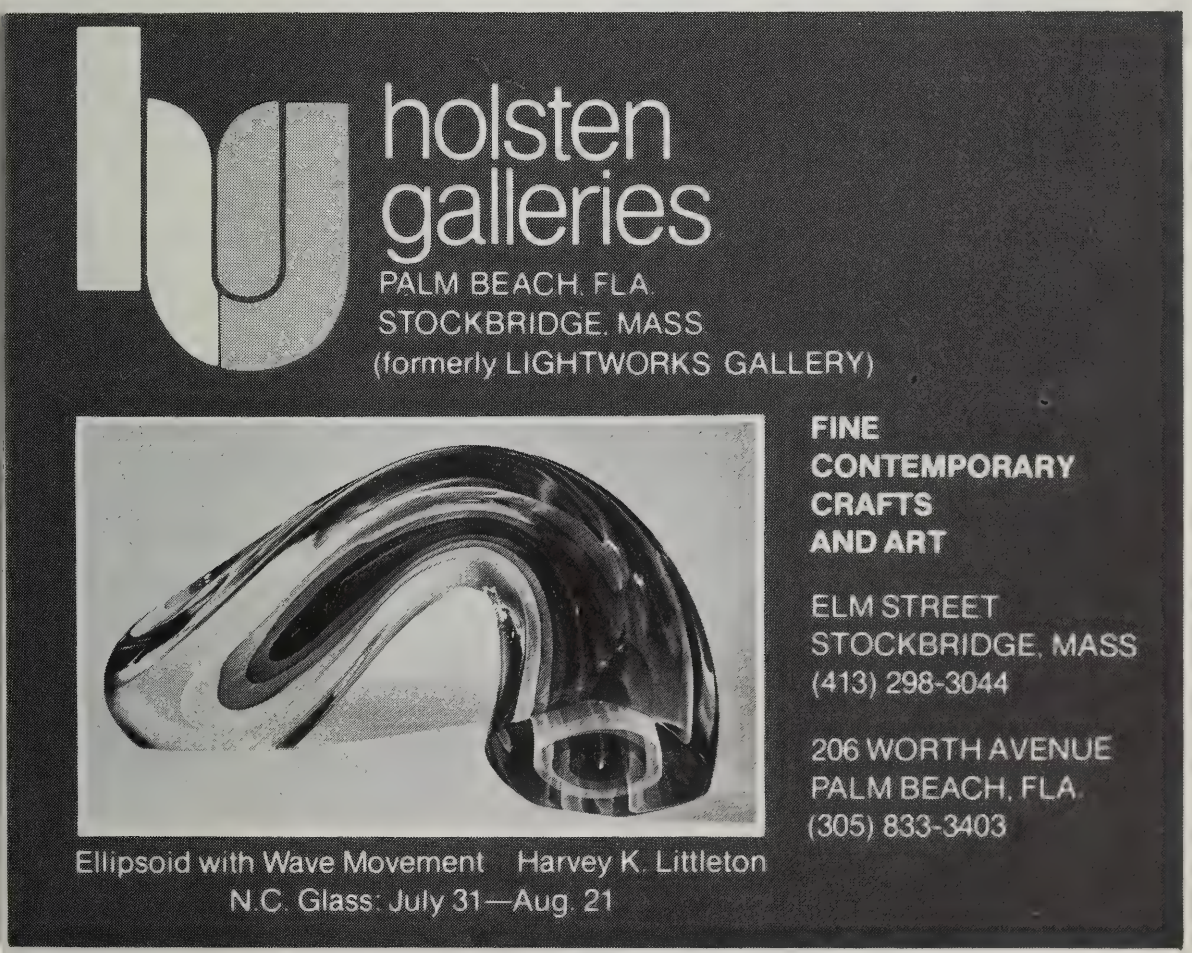
The Berkshire Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the BMC staff and visitors who are in town to lead the BSO in its festival concerts. The quality of this orchestra, put together for a few weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of that annual corps of young people on the verge of a professional career as instrumentalists, singers, conductors, and composers. But it is worth noting that 18% of the members of the major orchestras in this country have been students at the Berkshire Music Center, and that figure is constantly rising.

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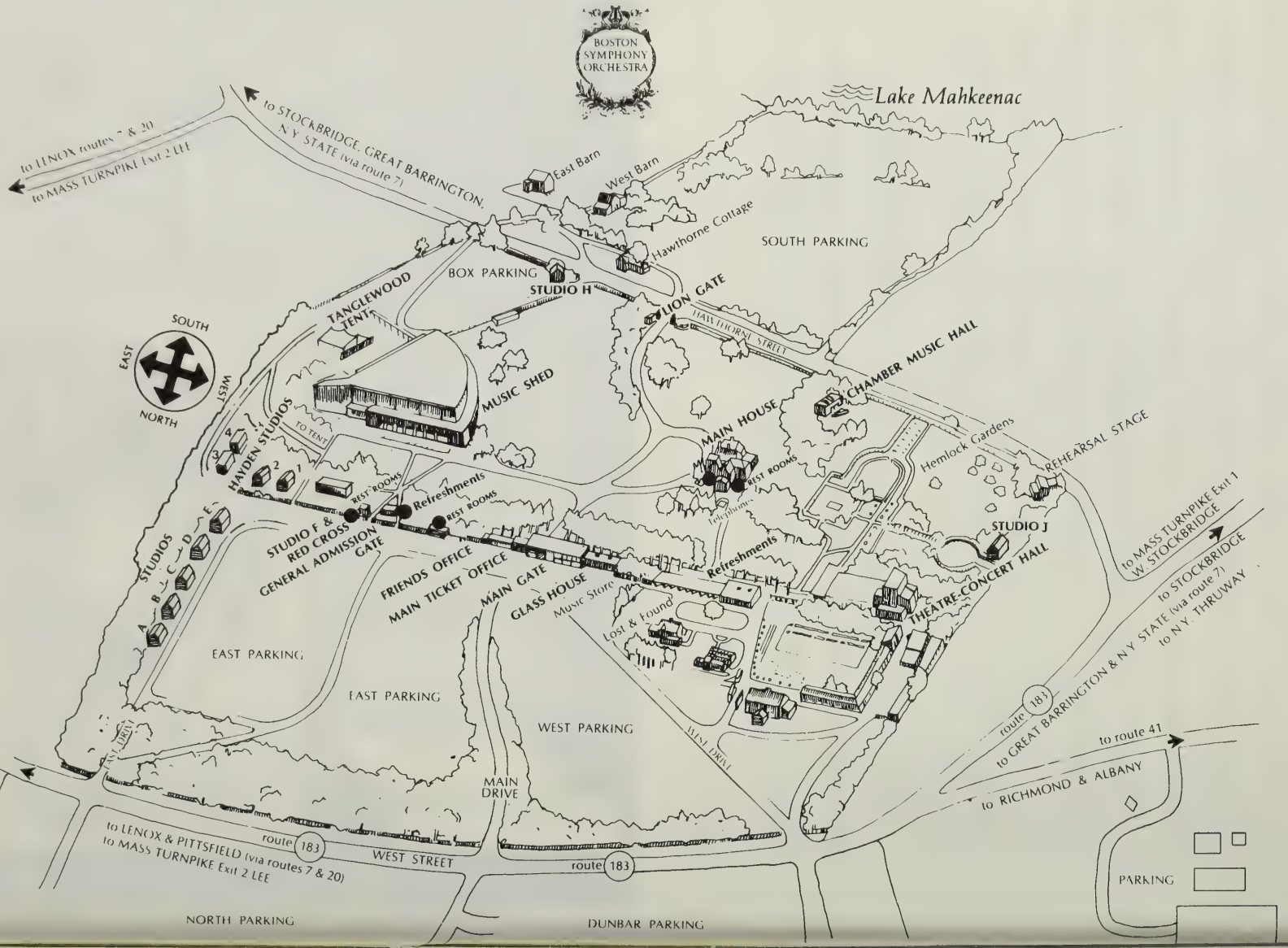
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Today there are three principal programs at the Berkshire Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers, a Listening and Analysis Seminar, and a Seminar for Conductors. Beginning in 1966, educational programs at Tanglewood were extended to younger students, mostly of high school age, when an outside organization, the Boston University School for the Arts, first became involved with the activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with nine separate programs for performers and composers.

Today, alumni of the Berkshire Music Center hold important positions and play a vital role in the musical life of the nation. Tanglewood and the Berkshire Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



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TANGLEWOOD INFORMATION

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. until intermission on concert days, otherwise from 10 a.m. to 6 p.m.

Open rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission charge is $5.00, and the proceeds benefit the orchestra's Pension Fund.

The Lost and Found is in the superintendent's house near the Main Gate. Visitors who find stray property may hand it to any Tanglewood official.

Rest rooms and pay phones may be located on the map opposite.

The First Aid station is near the Main Gate. **Physicians** expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

Latecomers will be seated only at the first convenient pause in the program. Those listeners who need to leave before the concert is over are asked to do so between works, and not during the performance.

No smoking, eating, or drinking in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is **forbidden** at all times.

Cameras: You are welcome to bring cameras to Tanglewood, but **please refrain from taking pictures during the music** since the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. We thank you for your understanding and your courtesy.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Catering is by William Manewich. Visitors are invited to picnic before concerts.

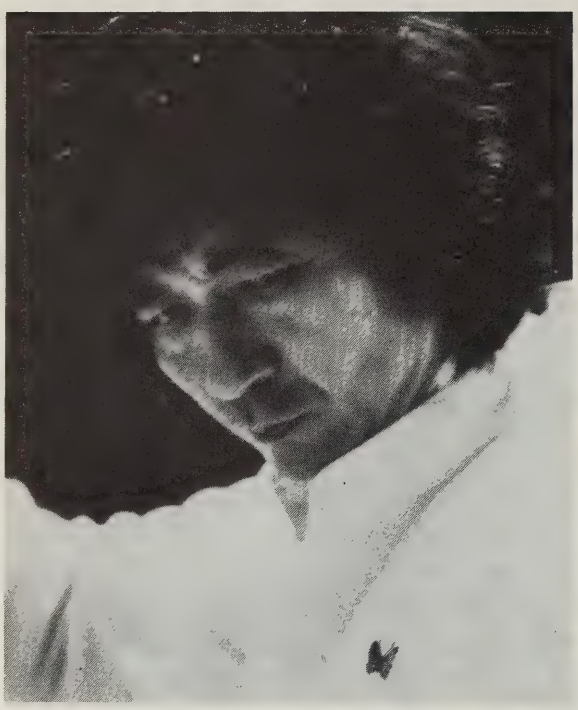
T-shirts, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are Monday through Saturday from 10 to 4; concert evenings from 6:30 to one hour after the concert; and Sunday from noon to one hour after the concert. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Berkshire Music Center.

The Tanglewood Music Store, adjacent to the Glass House and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Berkshire Music Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

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Concerts of the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood are funded in part by the National Endowment for the Arts.

Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra the four previous summers at Tanglewood, where he was made an artistic director in 1970. In December of that year he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and

cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. This past March, Seiji Ozawa and the BSO undertook a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years, celebrating the BSO's hundredth birthday; this fall, also to observe the orchestra's centennial, they will undertake an international tour bringing them to Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and regularly conducts the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series, the Grand Prix du Disque for his recording of Berlioz's *Roméo et Juliette,* a Grammy award and the Edison prize for his recording of the Berg and Stravinsky violin concertos with soloist Itzhak Perlman, and several awards for his recording of Schoenberg's *Gurrelieder,* taped live in Symphony Hall. Recent releases with the orchestra include, from Philips, Stravinsky's *Sacre du printemps* and Holst's *The Planets;* from CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, from Telarc, music of Beethoven—the *Egmont* Overture, the Fifth Symphony, and, with pianist Rudolf Serkin, the *Emperor* Concerto. Slated for future release is Mahler's Symphony No. 8, the *Symphony of a Thousand,* recorded by Philips records last fall.



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Take home a taste of Tanglewood this summer by visiting the Glass House, Tanglewood's gift shop located by the Main Gate. From Tanglewood t-shirts to the Boston Symphony's centennial poster by American artist Robert Rauschenberg to the newest addition to the BSO family, *Tanglewoodie* the Raccoon, the Glass House offers a distinctive selection of gifts and souvenirs. The Glass House is open one hour before concerts, during intermissions and one hour after concerts, and weekdays from 10 a.m. to 4 p.m. MasterCharge and Visa credit cards are accepted.





BOSTON SYMPHONY ORCHESTRA

1980/81

First Violins
Joseph Silverstein
Concertmaster
Charles Munch chair

Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair
Cecylia Arzewski
Edward and Bertha C. Rose chair
Bo Youp Hwang
Max Winder
Harry Dickson
Forrest F. Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
*Gerald Gelbloom
*Raymond Sird
*Ikuko Mizuno
*Amnon Levy

Second Violins
Marylou Speaker
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Darlene Gray
*Ronald Wilkison
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Joseph McGauley
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames

Participating in a system of rotated seating within each string section.

Violas
Burton Fine
Charles S. Dana chair

Patricia McCarty
Mrs. David Stoneman chair
Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
*Marc Jeanneret
*Betty Benthin

Cellos
Jules Eskin
Philip R. Allen chair

Martin Hoherman
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
*Robert Ripley
Luis Leguia
*Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Martha Babcock

Basses
Edwin Barker
Harold D. Hodgkinson chair

Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*Lawrence Wolfe

Flutes
Doriot Anthony Dwyer
Walter Piston chair

Fenwick Smith
Paul Fried

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair

Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair

Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair

Roger Kaza
Daniel Katzen
David Ohanian
Richard Mackey
Ralph Pottle
Charles Yancich

Trumpets
Rolf Smedvig
Roger Louis Voisin chair

Andre Come
Timothy Morrison

Trombones
Ronald Barron
J.P. and Mary B. Barger chair

Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Arthur Press
Assistant Timpanist

Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot

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strings
* Emanuel Borok, *violin*
Madeline Foley, *chamber music*
* Gerald Gelbloom, *violin*
* Max Hobart, *violin*
* Bernard Kadinoff, *viola*
Endel Kalam, *chamber music*
* Eugene Lehner, *chamber music*
Carol Lieberman, *violin*
* Leslie Martin, *string bass*
George Neikrug, *cello*
* Mischa Nieland, *cello*
Leslie Parnas, *cello*
+Henry Portnoi, *string bass*
+Roger Shermont, *violin*
* Joseph Silverstein, *violin*
Roman Totenberg, *violin*
Walter Trampler, *viola*
* Max Winder, *violin*
* Lawrence Wolfe, *string bass*
+Victor Yampolsky, *violin*
* Michael Zaretsky, *viola*

woodwinds
Edward Avedisian, *clarinet*
* Pasquale Cardillo, *clarinet*
* Doriot Anthony Dwyer, *flute*
Roderick Ferland, *saxophone*
* Ralph Gomberg, *oboe*
+John Holmes, *oboe*
+Phillip Kaplan, *flute*
Francis Nizzari, *saxophone*
* Craig Nordstrom, *clarinet*
Harvey Pittel, *saxophone*
* Richard Plaster, *bassoon*
* Matthew Ruggiero, *bassoon*
* Fenwick Smith, *flute*
* Laurence Thorstenberg, *oboe*
* Sherman Walt, *bassoon*
* Harold Wright, *clarinet*

brass
* Ronald Barron, *trombone*
* Norman Bolter, *trombone*
Peter Chapman, *trumpet*
Paul Gay, *trombone*
* Gordon Hallberg, *trombone/tuba*
* Daniel Katzen, *French horn*
* Charles Kavalovski, *French horn*

brass (cont.)
Charles A. Lewis, Jr., *trumpet*
* David Ohanian, *French horn*
Samuel Pilafian, *tuba*
* Harry Shapiro, *French horn*
* Rolf Smedvig, *trumpet*
+Roger Voisin, *trumpet*
* Charles Yancich, *French horn*

percussion
* Thomas Gauger
* Charles Smith

harp
Lucile Lawrence

guitar and lute
Thomas E. Greene, *guitar*
Robert Strizich, *lute*

piano
Luis Batlle
Maria Clodes
Anthony di Bonaventura
Lenore Engdahl
Elizabeth Hagenah
Béla Böszörményi-Nagy
Phillip Oliver, *staff accompanist*
Harriet Shirvan
Edith Stearns
Frederick Wanger

organ
Thomas Dunn
George Faxon
John Ferris
Marian Ruhl Metson
Max Miller

harpsichord
Mark Kroll
Joseph Payne

voice
Eunice Alberts, *contralto*
Mary Davenport, *contralto*
Ellalou Dimmock, *soprano*
Maeda Freeman, *mezzo*
Robert Gartside, *tenor*
Phyllis Elhady Hoffman, *mezzo*
Mac Morgan, *baritone*
Chloe Owen, *soprano*
Allen Rogers, *vocal coaching*
Wilma Thompson, *mezzo*

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+Roger Voisin, *repertoire orchestra*
Paul Gay, *wind ensemble*

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*Doriot Anthony Dwyer, *flute*
*Ralph Gomberg, *oboe*
*Harold Wright, *clarinet*
*Sherman Walt, *bassoon*
*Charles Kavalovski, *French horn*

empire brass quintet in residence
Charles A. Lewis, Jr., *trumpet*
* Rolf Smedvig, *trumpet*
* David Ohanian, *French horn*
Mark Lawrence, *trombone*
Samuel Pilafian, *tuba*

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+Former member of the Boston Symphony Orchestra

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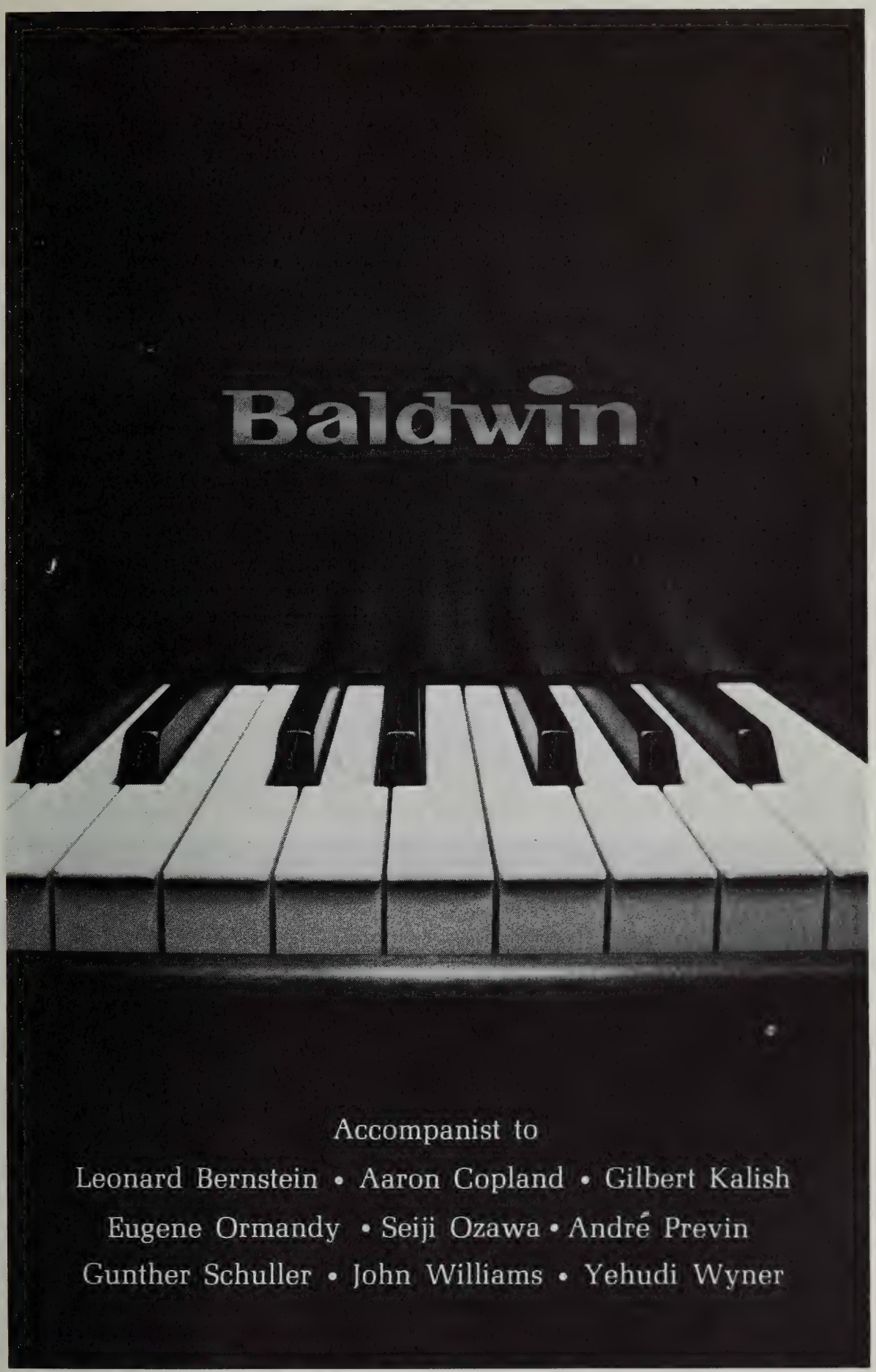
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A Brief History of the Boston Symphony Orchestra

Henry Lee Higginson, soldier, philanthropist, and amateur musician, dreamed many years of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and the inaugural concert took place a century ago on 22 October of that year under the direction of conductor Georg Henschel. Symphony concerts were held in the old Boston Music Hall for nearly twenty years until 1900, when Symphony Hall, the orchestra's present home, was opened. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, Max Fiedler—which culminated in the appointment of the legendary Karl Muck, who served two tenures, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, fulfilling Mr. Higginson's wish to give "concerts of a lighter kind of music." From the earliest days there were both music and refreshments at the "Promenades." These concerts, soon to be given in the springtime and to be renamed first "Popular," and later "Pops," fast became a tradition. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor, to be succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained players.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. There were many striking moves towards expansion: recording, begun with RCA in the pioneering



days of 1917, continued with increasing frequency, as did radio broadcast of concerts. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915, and who became the following year the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Henry Lee Higginson's dream of "a good honest school for musicians" was passionately shared by Koussevitzky, and in 1940 the dream was realized with the founding of the Berkshire Music Center at Tanglewood. This summer academy for young artists remains unique, and its influence has been felt throughout the world.

In 1949 Koussevitzky was succeeded as music director of the orchestra by Charles Munch. During his time in Boston, Munch continued the tradition of supporting contemporary composers and introduced much music from the French repertory to this country; the Boston Symphony toured abroad for the first time. Erich Leinsdorf became music director in the fall of 1962. During his seven years with the orchestra he presented many premieres and restored many forgotten and neglected works to the repertory. As his two predecessors had done, he made many recordings for RCA, including the complete symphonies of Brahms and Beethoven, and a major cycle of Prokofiev's music. Mr. Leinsdorf was an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was instituted. Many concerts were televised during his tenure. William Steinberg succeeded Mr. Leinsdorf in 1969. During his tenure he conducted several American and world premieres, led the 1971 European tour, and directed concerts in cities on the east coast, in the south, and in the mid-west. He made recordings for



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Deutsche Grammophon and RCA, including some of the first in quadraphonic sound, and appeared regularly on television. Seiji Ozawa, artistic director of the Berkshire Festival since 1970, became music director of the orchestra at the beginning of the 1973-74 season, following a year as music adviser. Invited by Charles Munch to Tanglewood as a conducting student in 1960, he has been closely associated with the orchestra in the years since that time. He, too, has made many recordings with the orchestra for the Philips, Deutsche Grammophon, RCA, CBS, and Telarc labels.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of over 1.2 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to a sum of more than 12 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



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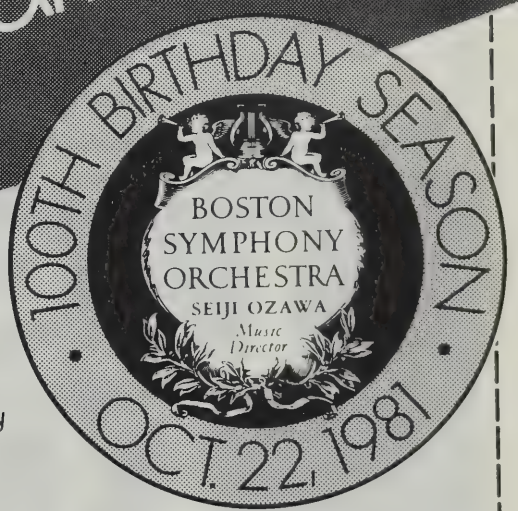
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NOTES

Anton Webern
Im Sommerwind, Idyl for large orchestra

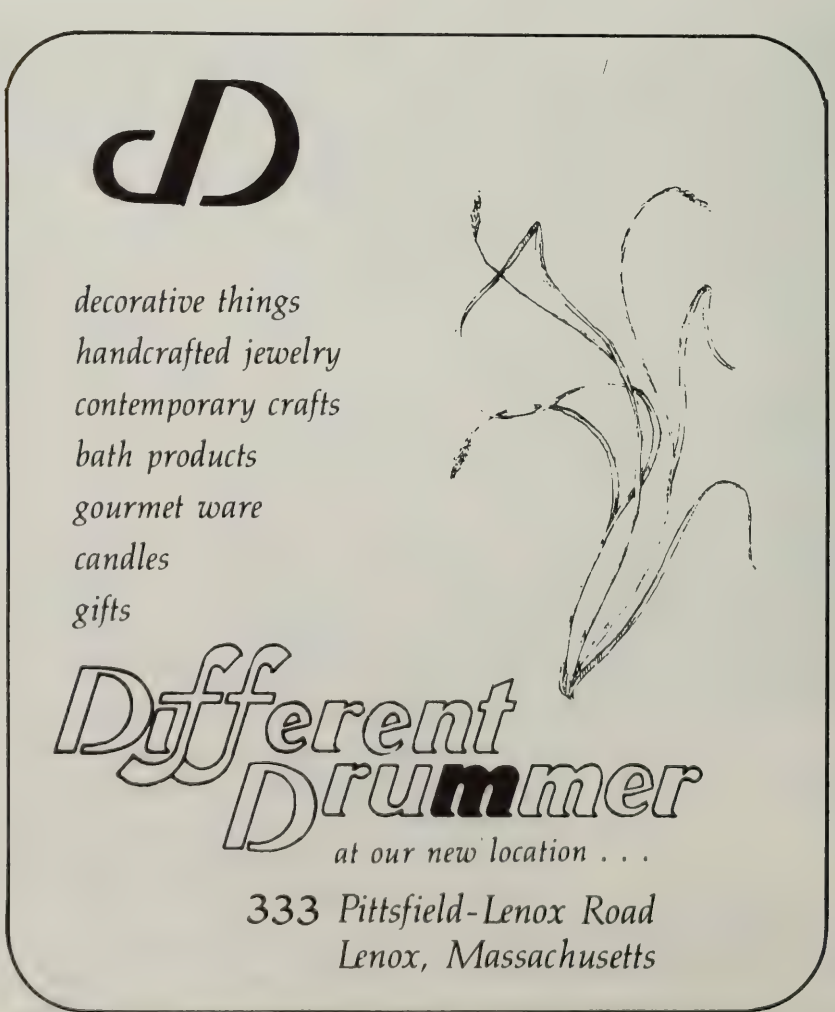
Anton Friedrich Wilhelm von Webern (he later dropped the "von") was born in Vienna on 3 December 1883 and died in Mittersill on 15 September 1945. He composed his youthful Im Sommerwind *during the late summer of 1904; it remained unpublished and unperformed throughout his lifetime. The first performance was given by the Philadelphia Orchestra under Eugene Ormandy on 25 May 1962 at the First International Webern Festival, held under the auspices of the University of Washington in Seattle. The work is scored for large orchestra consisting of three flutes, two oboes and English horn, four clarinets (two in A, two in B flat) and bass clarinet, two bassoons, six horns, two trumpets, timpani, triangle, cymbals, two harps, and strings.*

Until very recently, the earliest work known from the pen of Anton Webern was his Opus 1 Passacaglia for orchestra, composed as a kind of informal "graduation piece" at the conclusion of his formal studies with Arnold Schoenberg. That was, of course, not his very first composition, but only the first that he felt worthy enough to release to the public. He had already written a number of early songs and chamber music, as well as two compositions for orchestra. Now that Webern's position in the hierarchy of great twentieth-century masters is secure, we can be justified in desiring to know how he developed as a composer and therefore in performing and listening to works that he would not have wanted performed in his own lifetime—after all, he had a lot of newer pieces to find performers for! The earlier of these two large works is a student essay for voice and orchestra called *Siegfrieds Schwert (Siegfried's Sword),* composed in 1903; it is rhythmically square, harmonically plain, based on folklike melodies. The following year, though, he composed his orchestral idyl *Im Sommerwind,* revealing an extraordinary development in that short space of time. To be sure, the piece is still traditional, even conservative, in harmonic outlook and thematic style, reflecting the strong influence of Wagner, Liszt, and Richard Strauss. But it already reveals many of the mature Webern's principal musical preoccupations: mastery of motivic development, formal balance, and personal treatment of the orchestra.

He undertook the composition during a summer vacation at his family's country estate, Preglhof, in the Austrian province of Carinthia, in 1904, when he was not yet twenty-one years old. He completed the first draft, in short score, on 5 August, and the full score on 16 September. It was only later that fall that he began a decisive period of compositional studies with Arnold Schoenberg. But he was already pursuing a degree in musicology under the pioneer of the field, Guido Adler. His doctoral dissertation, an edition and study of a collection of sacred music by Heinrich Isaac, an important composer of the late fifteenth and early sixteenth centuries, may have played some role in the development of his musical ideas, since the works in question involved highly intricate counterpoint and the manipulation of small motives in the elaboration of a polyphonic web. Either Webern chose Isaac as his topic because he

recognized a kinship with the older composer, or the study of Isaac's music awakened a profoundly sympathetic response in the young musicologist and budding composer.

Im Sommerwind was inspired by a poem written by Bruno Wille; it appeared in his novel *Offenbarungen des Wacholderbaums (Revelations of a Juniper Tree),* which appeared in 1901. Wille's poem, written in unrhymed free verse, deals with a retreat to nature, away from the city, where the poet can find peace and wisdom among the summer fields. Webern himself was an ardent lover of nature; all of his acquaintances were familiar with his delight in the outdoors, with his penchant for suddenly stopping and, with the utmost absorption, inspecting the veins in a leaf or the lines of moss growing over a rock. So it is no surprise that he should be drawn to a poem like Wille's which, in its seven stanzas, describes the colors of summer and the starting of a breeze, sings almost adoringly of flowers and meadows, hymns the interplay of light, clouds, and wind, and finally, recalling the anxieties of the city, describes the peace that settles upon the human observer contemplating the scene. The score of *Im Sommerwind* follows the sequence of emotions aroused by the poem, even to the tempo markings, which are not so much of tempo as of character or mood *(Lustig* [Merrily]; *Feierlich bewegt* [With solemn emotion]; *Aufjauchzend* [Jubilant]; *Sehr ruhig und weihevoll* [Very quietly and solemnly]).



Webern's harmony is more traditional here than in any later piece of his; the beginning and ending of the work are firmly rooted in D major, and other, transient tonalities are clearly established throughout. But in motivic structure and orchestration we can already perceive the master to come. *Im Sommerwind* grows from a handful of tiny motives, presented in the calm D major introduction, which are extended, inverted, and combined with a handful of new ideas that appear later (such as the oboe tune marked *Lustig*) to provide the material for the entire tone poem. They are reworked in character through changes in tempo or rhythmic detail, but they produce an extraordinarily unified and seamless web, filling out even the transitions between principal sections. As for the treatment of the orchestra, Webern reveals already in this early score his ear for the most refined and delicate combinations of sound with a chamber-music kind of orchestration that draws upon the large forces assembled not to overwhelm with power, but rather to enchant with rich variety. Rarely is the entire orchestra—or even the greater part of it—playing at any given moment. Here, in an expansive, romantic form, we can identify those characteristics that were to go into the creation of so polished a gem of motivic compression and refined sonority as the Opus 21 Symphony.

Webern may never have sought to have *Im Sommerwind* performed in his lifetime, but he was most assuredly not ashamed of the piece. In fact, he kept it on hand to show his composition students, by way of indicating that even one of the most innovative of twentieth-century composers learned his art as great artists in all times have done—by first immersing himself in the great tradition of his forebears and allowing the fluent technique developed in that patient study to give him the craft needed to express his own vision.

—Steven Ledbetter

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Wolfgang Amadè Mozart
Piano Concerto No. 24 in C minor, K.491

Joannes Chrysostomus Wolfgangus Theophilus Mozart, who began to call himself Wolfgango Amadeo about 1770 and Wolfgang Amadè about 1777, was born in Salzburg on 27 January 1756 and died in Vienna on 5 December 1791. The C minor concerto, K.491, was completed on 24 March 1786. In addition to the solo piano, it is scored for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Mozart composed three concertos during the time he was working on *Le nozze di Figaro* in the winter of 1785-86. The first two of these (K.482 in E flat and K.488 in A) were, to some extent, retrenchments to a decorative lyric style that would be sure to please the Viennese, as if Mozart realized that the very symphonic pair of concertos that immediately preceded them—K.466 in D minor and K.467 in C major—had stretched the limits of his audience's comprehension. Both of the first two concertos in the triptych exploit new instrumental colors (they have clarinets for the first time in Mozart's concertos, though they omit oboes) and boast an incredible wealth of fresh melodic ideas. The third of the concertos, however, in the key of C minor, which was always, in Mozart's mind, a tonality for music of particularly dramatic character, reverts to the symphonic elaboration of the earlier concertos without, however, losing the new coloristic interest; it is the only Mozart concerto to have both oboes and clarinets.

At the same time, it is unusually single-minded in its concentration on the principal thematic material presented at the very outset—a characteristic rare for Mozart, especially in his piano concertos, where a multiplicity of ideas usually served to differentiate soloist and orchestra. But here, possibly influenced by Haydn's tendency to monothematicism, Mozart composes a work that is tightly organized thematically—Haydn's

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technique, though not in Haydn's style. The tense emotional storms called forth by the tonality, the frequent chromatic movement, and the thematic concentration bespeak Mozart at every moment. The symphonic development, built up of fragments of the first theme, cost him a great deal of effort, as the much-cancelled and rewritten manuscript reveals. The introductory orchestral ritornello is so completely devoted to the opening material and its developments that there is hardly a hint of any secondary theme. Even when the piano takes off on its own exposition, the relative major key of E flat does not bring with it a memorable melody, just a momentary relief from chromatic intensity—and the relief is indeed momentary. After this tempest of uncertainty, the slow movement brings the air of something almost too pure to exist in the real world, as exemplified by the passions of the opening movement. The play of the woodwinds is particularly felicitous; for much of the movement, even though he has both clarinets and oboes at hand, Mozart builds his woodwind interludes with flute on top, bassoon on the bottom, and *either* oboes or clarinets in the middle. Gradually they begin to impinge upon one another until all of the woodwinds (supported by the horns), like balmy zephyrs, bring in the soloist for another statement of his theme. In Mozart's earlier minor-key piano concerto (K.466 in D minor) the finale had been light enough to disperse the memory of the opening movement's stormy qualities. In this concerto, however, the finale draws upon many of the same chromatic gestures that made the opening so powerful. There is variety here, to be sure, but many reminders of the overall mood, even when, after the cadenza, the piano unexpectedly takes off in a rollicking—or what would normally be a rollicking—6/8 version of the theme to bring the concerto to its conclusion.

The C minor concerto is one of those works in which Mozart approached most closely to the romantic expression of the next generation. It is not surprising that Beethoven is known to have especially admired this concerto. Once, in the summer of 1798, he was walking through the Augarten in Vienna with the visiting pianist and composer J.B. Cramer when they heard a performance of this concerto. Beethoven drew Cramer's attention to a particular passage at the end of the first movement and cried, "Cramer, Cramer, we shall never be able to do anything like that!" It is most likely that the passage Beethoven had in mind was that surprising moment after the first-movement cadenza when the pianist enters again. (Up until this work the soloist's job was normally finished after playing the cadenza, and the orchestra would conclude the movement with a more-or-less perfunctory final ritornello.) In this case, what follows the cadenza is the big surprise: rather than ending with fortissimo orchestral statements and flashy virtuosic fireworks, all is suddenly misty and mysterious, vanishing in a whisper. How unlike any concerto that had ever been written! Small wonder that when Beethoven came to write his own C minor piano concerto soon after hearing the performance in the Augarten, he should reintroduce the piano at a similar point, with his own surprising, quiet culmination, thus overtly signaling his recognition of the grand tradition and his indebtedness to the older master.

—S.L.

Gustav Mahler
Symphony No. 1 in D

Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on 7 July 1860 and died in Vienna on 18 May 1911. He did most of the work on this symphony in February and March 1888, having begun to sketch it in earnest three years earlier and using materials going back into the seventies. He also revised the music extensively on several occasions. Mahler conducted the first performance of the work, then called "Symphonic Poem in Two Parts," with the Budapest Philharmonic on 20 November 1889. At a New York Philharmonic concert on 16 December 1909 he introduced the work in the United States in its final four-movement form, having dropped the original second movement (the so-called "Blumine" movement) after a June 1894 performance in Weimar. Mahler's First Symphony is scored for four flutes (three of them doubling piccolo), four oboes (one doubling English horn), four clarinets (one doubling bass clarinet, two doubling high clarinet in E flat), three bassoons (one doubling contrabassoon), seven horns, five trumpets, four trombones, bass tuba, timpani (two players), percussion (bass drum, cymbals, triangle, tam-tam), harp, and strings.

Once, contemplating the failures of sympathy and understanding with which his First Symphony met at most of its early performances, Mahler lamented that while Beethoven had been able to start as a sort of modified Haydn and Mozart, and Wagner as Weber and Meyerbeer, he himself had the misfortune to be Gustav Mahler from the outset. He composed this symphony, surely the most original First in the literature, in high hopes of being understood, even imagining that it might earn him enough money so that he could abandon his rapidly expanding career as a conductor—a luxury that life would in fact never allow him. But he enjoyed public success with the work only in Prague in 1898 and in Amsterdam five years later. The Viennese audience in 1900, musically reactionary, and anti-Semitic to boot, was singularly vile in its behavior, and even Mahler's future wife, Alma Schindler, whose devotion to The Cause would later sometimes dominate a concern for truth, fled that concert in anger and disgust. One critic suggested that the work might have been meant as a parody of a symphony: no wonder that Mahler, completing his Fourth Symphony that year, felt driven to marking its finale *"Durchaus ohne Parodie!"* ("With no trace of parody!").

The work even puzzled its own composer. No other piece of Mahler's has so complicated a history and about no other did he change his mind so often and over so long a period. He changed the total concept by cancelling a whole movement, he made striking alterations in compositional and orchestral detail, and for some time he was unsure whether he was offering a symphonic poem, a program symphony, or just a symphony. Let us begin there.

At the Budapest premiere, the work appeared as a "symphonic poem" whose two parts consisted of the first three and the last two movements. The fourth movement was called *"à la pompes funèbres,"* but that was the only suggestion of anything programmatic. Nevertheless, a newspaper article the day before the premiere outlined a program whose source can only have been Mahler himself and which identifies the first three

movements with spring, happy daydreams, and a wedding procession, the fourth as a funeral march representing the burial of the poet's illusions, and the fifth as a hard-won progress to spiritual victory.

When Mahler revised the score in January 1893, he called it a symphony in five movements and two parts, also giving it the name of *"Titan,"* not, however, for the terrible and violent figures of Greek mythology, but for the eponymous novel by Jean Paul (Johann Paul Friedrich Richter, 1763-1825), a key figure in German literary Romanticism and one of Mahler's favorite writers. The first part, *From the Days of Youth,* comprised three movements, *Spring Without End, Blumine,* and *Under Full Sail;* the second, *Commedia humana,* two movements, *Funeral March in the Manner of Callot* and *Dall'inferno al paradiso.* But by time another performance actually came around—that was in Hamburg in October of the same year—he announced the work as *TITAN, a Tone Poem in the Form of a Symphony.* The first part was now called *From the Days of Youth: Flower-, Fruit-, and Thorn-pieces* (this is part of the full title of *Siebenkäs,* another of Jean Paul's novels), and Mahler added that the introduction represented "Nature's awakening from its long winter sleep." For the fourth movement, now entitled *Foundered!,* he provided a long note to the effect that his inspiration had been the familiar picture *The Hunter's Funeral,* which he described, adding that the mood was "now ironic and merry, now uncanny and brooding. Upon which—immediately—*Dall'inferno* follows as the sudden despairing cry of a heart wounded to its depths."

He retained most of that through the nineties. Before the Vienna performance in 1900, he again leaked a program to a friendly ciritic, and it is a curious one. First comes rejection of *Titan* as well as of "all other titles and inscriptions, which, like all 'programs,' are always misinterpreted. [Mahler] dislikes and discards them as 'antiartistic' and 'antimusical.'" There follows a scenario that reads much like an elaborated version of the

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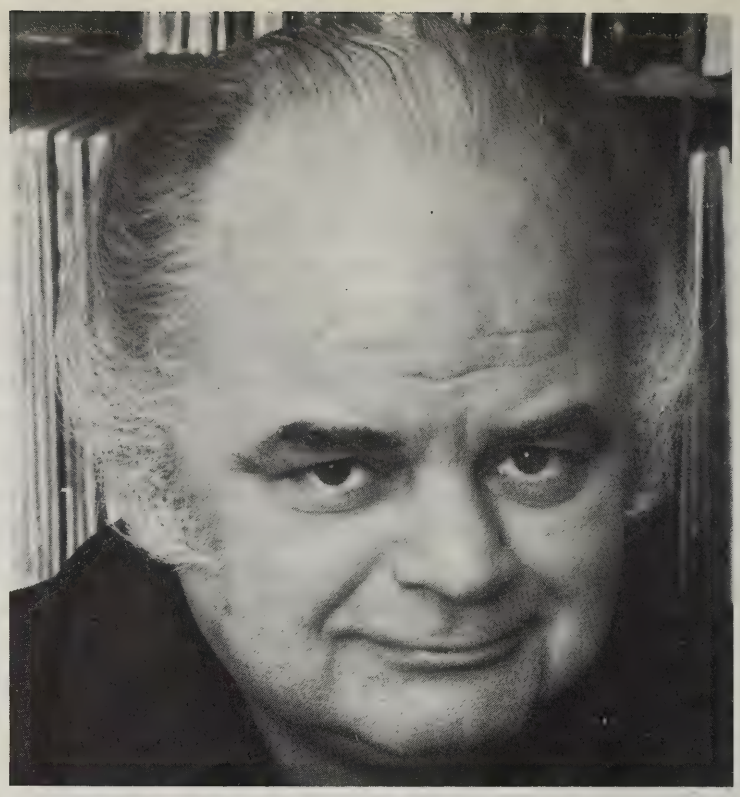




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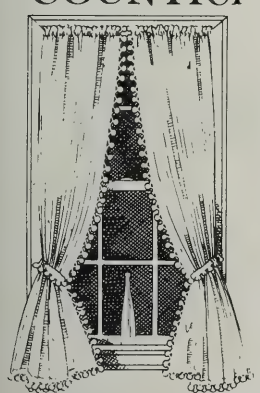
original one for Budapest.* What had happened is that during the nineties, when Richard Strauss's *Till Eulenspiegel, Thus Spoke Zarathustra, Don Quixote,* and *A Hero's Life* had come out, program music had become a hot political issue in the world of music, one on which to take sides. Mahler saw himself as living in a very different world from Strauss and he wanted to establish a certain distance between himself and his colleague. At the same time, the extramusical ideas that had originally informed his symphony would not disappear, and, somewhat uncomfortably and unconvincingly, he seemed now to be wanting to have it both ways. He found, moreover, that there was no pleasing the critics on this issue: in Berlin he was faulted for omitting the program and in Frankfurt for keeping it.

"I should like to stress that the symphony goes far beyond the love story on which it is based, or rather, which preceded it in the life of its creator," wrote Mahler. In that spirit, let us move on to the music, stopping just long enough to say that two love stories were involved, one in 1884 with the Kassel Opera soprano Johanna Richter, which led to the composition of the *Wayfarer* songs that Mahler quotes and uses in the symphony, and a more dangerous one in Leipzig in 1887 and 1888 with Marion von Weber, wife of the composer's grandson. The first time that the opening pianississimo A, seven octaves deep, was ever heard, it was the von Webers who stood at the piano on either side of Mahler to play the notes that were beyond the reach of his hands.

Mahler writes *"Wie ein Naturlaut"* ("like a sound of nature") on that first page, and in a letter to the conductor Franz Schalk we read, "The introduction to the first movement *sounds of nature, not music!*" In the

*This was one of the occasions when Mahler stressed the connection between the First and Second symphonies, saying here that "the real, the climactic denouement [of the First] comes only in the Second." Elsewhere he stated that the opening movement of the Second was the funeral music for the hero of the First.

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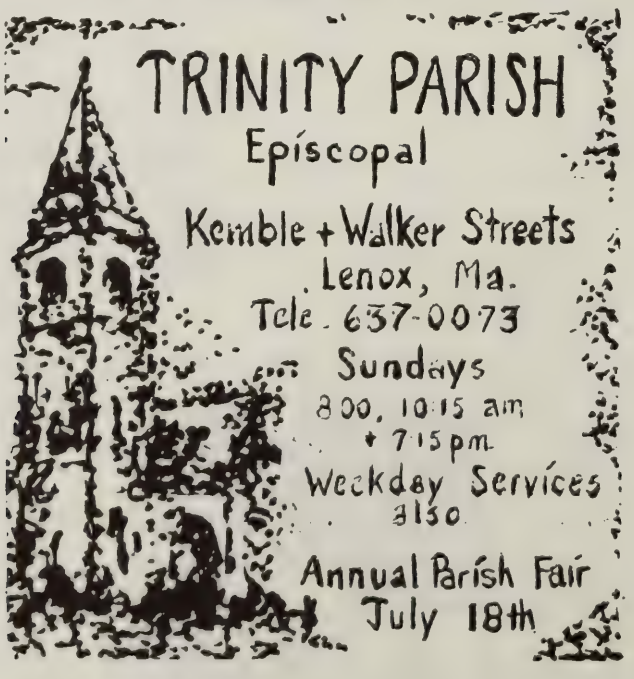
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manner discovered by Beethoven for the opening of his Ninth Symphony and imitated and used in countless ways throughout the nineteenth century, fragments detach themselves from the mist, become graspable, coalesce. Among these fragments are a pair of notes descending by a fourth, distant fanfares, a little cry of oboes, a cuckoo call (by the only cuckoo in the world who toots a fourth rather than a third), a gentle horn melody. Gradually the tempo quickens—one of the most characteristic, original, and forward-looking features of this movement is how much time Mahler spends not *in* a tempo but en route from one speed to another—to arrive at the melody of the second of Mahler's *Wayfarer* songs. Mahler's wayfarer crosses the fields in the morning, rejoicing in the beauty of the world and hoping that this marks the beginning of his own happy times, only to see that no, spring can never, never bloom for him. But for Mahler the song is useful not only as evocation but as a musical source, and he draws astounding riches from it by a process, as Erwin Stein put it, of constantly shuffling and reshuffling its figures like a deck of cards. The movement rises to one tremendous climax—to bring that into sharper focus was one of the chief tasks of the 1893 revision—and the last page is wild, but most important and constant is another of the features to which Mahler drew Schalk's attention in the letter already quoted: "In the first movement the *greatest* delicacy throughout (except in the big climax)."

The scherzo, whose indebtedness to Bruckner was acknowledged by Mahler himself, is the symphony's briefest and simplest movement, and also the only one that the first audiences could be counted on to like. Its opening idea comes from a fragment for piano duet that may go back as far as 1876, and the movement makes several allusions to the song *Hans und Grethe,* whose earliest version was written in 1880. The Trio, set in an F major that sounds very mellow in the A major context of the scherzo



itself, fascinatingly contrasts the simplicity of the rustic, super-Austrian material with the artfulness of its arrangement. It is an early instance of what Theodor W. Adorno perceived as the essence of Mahler, the turning of clichê into event.

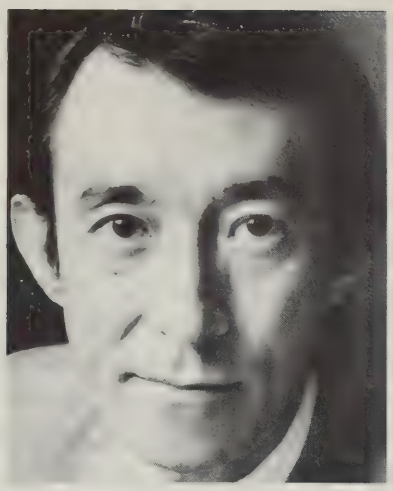
By contrast to the popular scherzo, the funeral music that follows was what most upset audiences. The use of vernacular material presented in slightly perverted form (the round we have all sung to the words *"Frère Jacques,"* but set by Mahler in a lugubrious minor); the parodic, vulgar music with its lachrymose oboes and trumpets, the boom-chick of bass drum with cymbal attached, the hiccupping violins; the appearance in the middle of all this of part of the last *Wayfarer* song, exquisitely scored for muted strings with a harp and few soft woodwinds—people simply did not know what to make of this mixture, how to respond, whether to laugh or cry or both together. They sensed that something irreverent was being done, something new and somehow ominous, that these collisions of the spooky, the gross, and the vulnerable were uncomfortably like life itself, and they were offended. Incidentally, the most famous detail of orchestration in the symphony, the bass solo that begins the round, was an afterthought: as late as 1893, the first statement of the *Frère Jacques* tune was more conventionally set for bass and cello in unison.

Mahler likened the opening of the finale to a bolt of lightning that rips suddenly from a black cloud. Using and transforming material from the first movement, he takes us, in the terms of his various programs, on the path from annihilation to victory, while in musical terms he engages in a struggle to regain D major, the main key of the symphony, but unheard since the first movement ended. When at last he reenters that key, he does so by way of a stunning and really violent *coup de théâtre,* only to withdraw from the sounds of victory and to show us the hollowness of that triumph. He then goes all the way back to the music with which the symphony had begun and gathers strength for a second assault that does indeed open the doors to a heroic ending and to its celebration in a hymn in which the horns, now on their feet, are instructed to drown out the rest of the orchestra, "even the trumpets."*

—from notes by
Michael Steinberg

Michael Steinberg, now Artistic Adviser of the San Francisco Symphony, was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

*Strauss, who conducted the preliminary rehearsals for the 1894 Weimar performance, suggested to Mahler that he make a cut from the first D major arrival to the second, which is nearly one-third of the movement. Mahler of course did no such thing; that cut, however, was common practice until about twenty years ago, perpetrated even by conductors whom one would have expected to know better (including two of the Boston Symphony's former music directors).



Hiroshi Wakasugi

Hiroshi Wakasugi, general music director of the Dusseldorf Opera, chief conductor of the Cologne Radio Orchestra, resident conductor of the Kyoto Symphony, and one of the most prominent conductors in his native Japan, makes his American debut with the Boston Symphony Orchestra at Tanglewood this evening. Mr. Wakasugi founded the Yomiuri Nippon Symphony Orchestra, of which he is still principal conductor, in 1965, and under his direction it has become one of Japan's leading orchestras. His extensive guest engagements in Europe have included appearances with the Berlin Philharmonic, the Berlin Radio Symphony Orchestra, the symphony orchestras of Vienna, Bamberg, and Stuttgart, the Stockholm Philharmonic, the Zurich Chamber Orchestra and Tonhalle, the BRT Philharmonic of Brussels, and the radio orchestras of Hannover, Hamburg, Bavaria, Denmark, and Helsinki. He has been chief conductor of the Cologne Radio Symphony since 1977, touring with them extensively and performing throughout Europe as well as in Japan and Hong Kong.

Born in 1935 in Tokyo, Mr. Wakasugi studied with Hideo Saito and Nobori Kaneko. After establishing the Yomiuri Nippon Symphony Orchestra he was awarded the Artistic Prize of the Japanese Cultural Ministry in 1967, and his importance to the Japanese music world is reflected in the listing of works which he has conducted as Japanese premieres, including Debussy's *Martyrdom of St. Sebastian,* Schoenberg's *Gurrelieder* and *Pelleas und Melisande;* Wagner's *Parsifal, Flying Dutchman,* and *Das Rheingold;* Strauss's *Ariadne auf Naxos,* Penderecki's *St. Luke Passion,* Berlioz's *Les Troyens,* and Boulez's *Le Marteau sans maître.* As founder and musical director of the Tokyo Chamber Opera Theatre, Mr. Wakasugi's Japanese premieres have also included Monteverdi's *Coronation of Poppea,* Busoni's *Arlecchino,* Poulenc's *Mamelles de Tirésias,* and Britten's *Curlew River.*

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Mme. de Larrocha is one of the world's most recorded artists. Among her awards for her many exclusive London recordings are two Grammies, in 1974 for Best Classical Performance as soloist without orchestra for the complete Albéniz *Iberia,* and in 1975 for Best Classical Performance as soloist with orchestra for the two Ravel piano concertos and the Fauré *Fantaisie;* the Dutch Edison Prize, for her recording of Granados's *Goyescas;* and the 1979 Deutsche Schallplatten prize for that same record. She has also received the Paderewski Memorial Medal and the Grand Prix du Disque.

In addition to recording, Mme. de Larrocha regularly tours Europe each year, and major tours to the far corners of the world are frequent. She has played many times in South America, Australia, New Zealand, Japan, and South Africa, adding Israel to her itinerary in June 1979 with twelve concerts in Tel Aviv, Jerusalem, and Haifa; a tour of Soviet Russia is planned for 1981. Mme. de Larrocha is an honorary member of the Los Lazos de Dama of the Spanish Order of Civil Merit and Isobel la Catolica. Honors during her anniversary year included a doctorate of music from the University of Michigan and her designation as "Musician of the Year" by *Musical America,* which featured her portrait on the cover of its yearly directory of musical arts. Mme. de Larrocha has performed several times with the Boston Symphony Orchestra since her first appearance in November 1971, most recently in concertos by Schumann and Mozart at Tanglewood in 1978.

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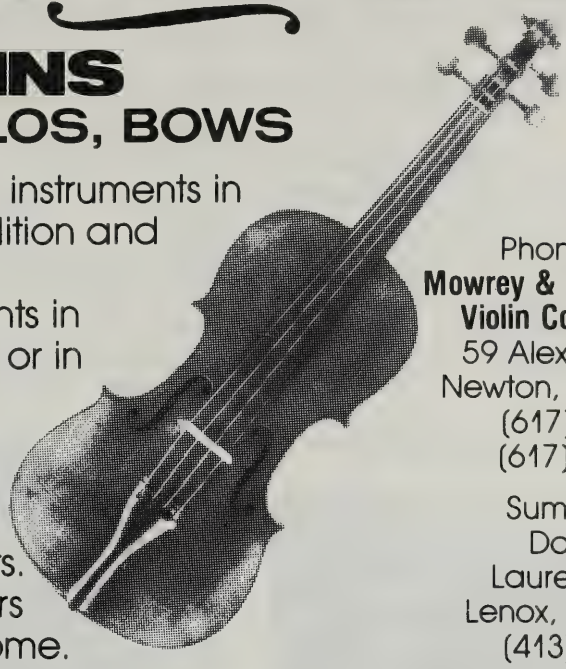
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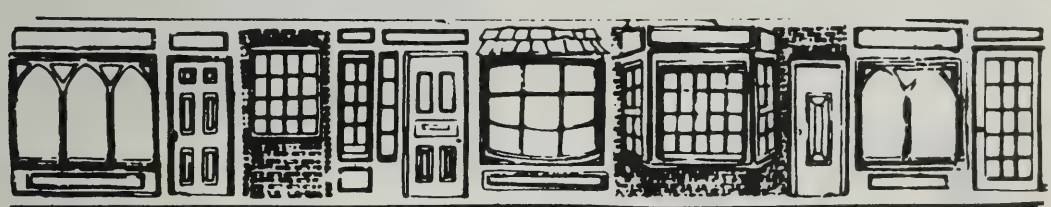
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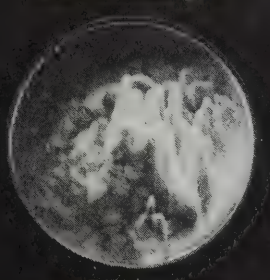
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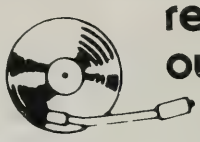
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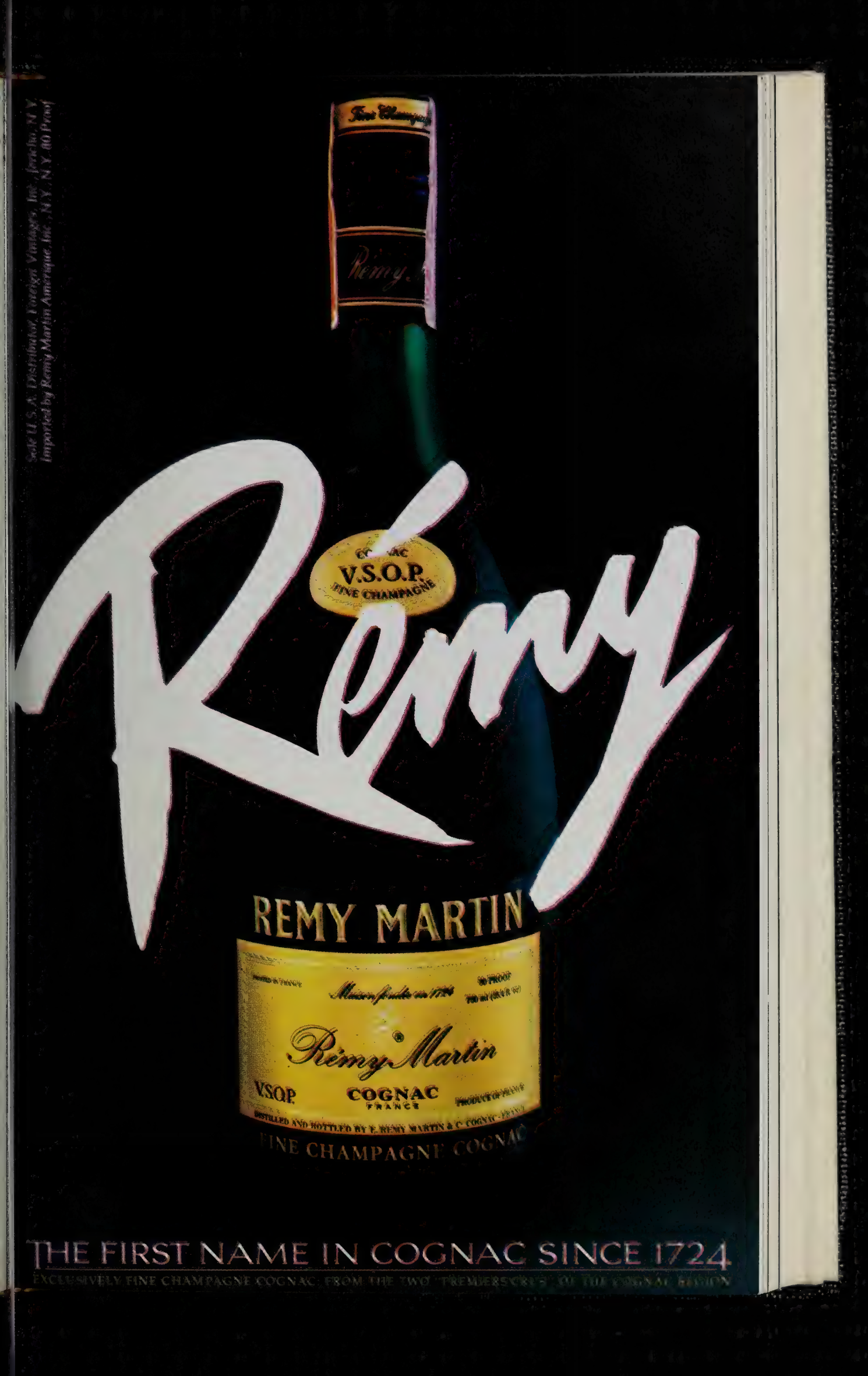
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Lipton Energy
458 South Street
Pittsfield, MA

The Berkshire Gas Company
Pittsfield, MA

Finance

North Adams Hoosac Savings Bank
North Adams, MA

M.S. Wien & Company, Inc.
30 Montgomery Street
Jersey City, NJ

Lenox National Bank
Lenox, MA

Lenox Savings Bank
Lenox, MA

*Berkshire County Savings Bank
24 North Street
Pittsfield, MA

*Berkshire Eagle
33 Eagle Street
Pittsfield, MA

Lee National Bank
Lee, MA

Lee Savings Bank
75 Park Street
Lee, MA

First Albany Corporation
Berkshire Common
Pittsfield, MA

Pittsfield Cooperative Bank
70 South Street
Pittsfield, MA

City Savings Bank
116 North Street
Pittsfield, MA

Old Colony Bank of Berkshire County
5 North Street
Pittsfield, MA

*Berkshire Bank & Trust Company
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Pittsfield, MA

*First Agricultural Bank
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Pittsfield Supply Company
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Bradford, Brownlow & Associates
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Pittsfield, MA

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Wheeler & Taylor, Inc.
Main Street
Great Barrington, MA

Realtors

Reinholt Realtors
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Pittsfield, MA

Ruffer Realtors
163 North Street
Pittsfield, MA

Evergreen Realty
140 South Street
Pittsfield, MA

Century 21-Barnbrook Realty, Inc.
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Great Barrington, MA

Harsch Realty and Insurance
111 North Street
Williamstown, MA

Robertson & Quinn Realtors
107 South Street
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Sheldon Gross Realty
80 Main Street
West Orange, NJ

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Rte. 23
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The River House
123 Water Street
Williamstown, MA

Where to Shop

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273 North Street
Pittsfield, MA

Ward's Nursery
600 South Main Street
Great Barrington, MA

Berkshire Fur Shop
Rte. 143
Hinsdale, MA

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Stockbridge, MA

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Lee, MA

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26 Bank Row
Pittsfield, MA

Jenifer House
Great Barrington, MA

*Zayre Corporation
Framingham, MA

Talbots
Lenox, MA

The Record Store
Williamstown, MA

The Lemon Tree
102 Main Street
Lenox, MA

Photo Shop
81 East Street
Pittsfield, MA

Elise Farar, Inc.
361 Pittsfield Road
Lenox, MA

S.S. Pierce Company
241 West Housatonic Street
Pittsfield, MA

McClelland Drug Store
43 Main Street
Lee, MA

*Adams Super Markets
Myrtle Street
Adams, MA

Where to Stay

Yankee Motor Lodge Inn
Pittsfield-Lenox Road
Lenox, MA

The Village Inn
16 Church Street
Lenox, MA

Windflower Inn
Rte. 23
Great Barrington, MA

Walker House
74 Walker Street
Lenox, MA

*Seven Hills
Lenox, MA

Susse Chalet Motor Lodge
Lenox, MA

Tanglewood Motor Inn
Pittsfield-Lenox Road
Lenox, MA

Williams Inn
Williamstown, MA

Town & Country Motor Lodge
1350 W. Housatonic Street
Pittsfield, MA

Quincy Lodge
19 Stockbridge Road
Lenox, MA

*The Red Lion Inn
Stockbridge, MA

Federal House Inn
Rte. 102
South Lee, MA

Laurel Hill Motel
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Lee, MA

The Morgan House
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Lee, MA

J. Gerber Company
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C.T. Brigham Company
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Dalton, MA

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Lee, MA

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North Adams, MA

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Lenox, MA

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Student Activity Fund
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Pittsfield, MA

*Berkshire Eagle
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Pittsfield, MA

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Charles River Broadcasting Company
Boston, MA

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Friday, 14 August at 9

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ANDRÉ PREVIN, conductor

HAYDN
Symphony No. 101, *The Clock*

RIMSKY-KORSAKOV
Scheherazade

Saturday, 15 August at 8:30

BOSTON SYMPHONY ORCHESTRA
HIROSHI WAKASUGI, conductor
ALICIA DE LARROCHA, piano

WEBERN
Im Sommerwind

MOZART
Piano Concerto No. 24
in C minor, K.491

MAHLER
Symphony No. 1

Sunday, 16 August at 2:30

BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor
KYUNG-WHA CHUNG, violin

BERLIOZ
Overture to *Beatrice and Benedict*

STRAVINSKY
Violin Concerto

RAVEL
Mother Goose (complete)
Daphnis and Chloé, Suite No. 2

Thursday, 20 August at 8:30

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ANDRÉ PREVIN, piano

Music of Mozart, Barber, and Brahms

Friday, 21 August

TANGLEWOOD ON PARADE
Afternoon events beginning at 2:30
Gala concert at 9 with the
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BERKSHIRE MUSIC CENTER
ORCHESTRA
BOSTON UNIVERSITY YOUNG ARTIST
ORCHESTRA
SEIJI OZAWA,
GUNTHER SCHULLER,
ANDRÉ PREVIN, and
JOHN WILLIAMS, conductors

Saturday, 22 August at 8:30

BOSTON SYMPHONY ORCHESTRA
JOSEPH SILVERSTEIN, conductor
YUZUKO HORIGOME, violin

BERLIOZ
King Lear Overture

SIBELIUS
Violin Concerto

MENDELSSOHN
Symphony No. 4, *Italian*

Sunday, 23 August at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
FAYE ROBINSON, soprano
JUDITH BLEGEN, soprano
DEBORAH SASSON, soprano
FLORENCE QUIVAR, mezzo-soprano
LORNA MYERS, mezzo-soprano
KENNETH RIEGEL, tenor
BENJAMIN LUXON, baritone
GWYNNE HOWELL, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
BOSTON BOY CHOIR,
THEODORE MARIER, director

MAHLER
Symphony No. 8, *Symphony*
of a Thousand

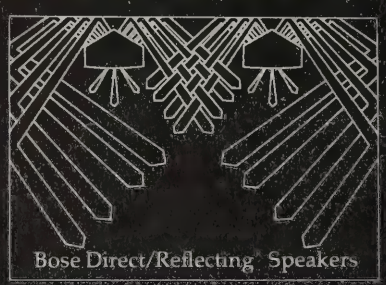
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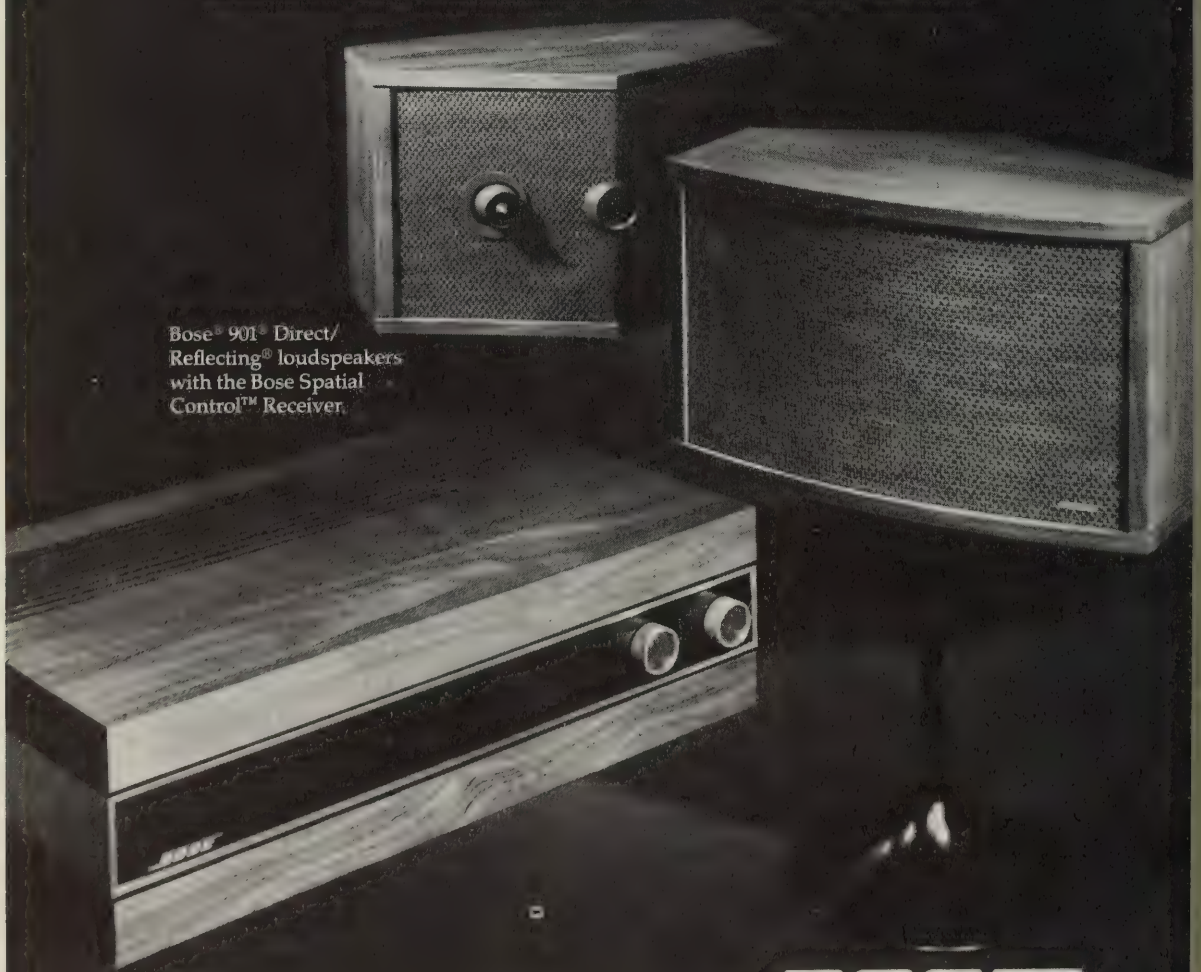
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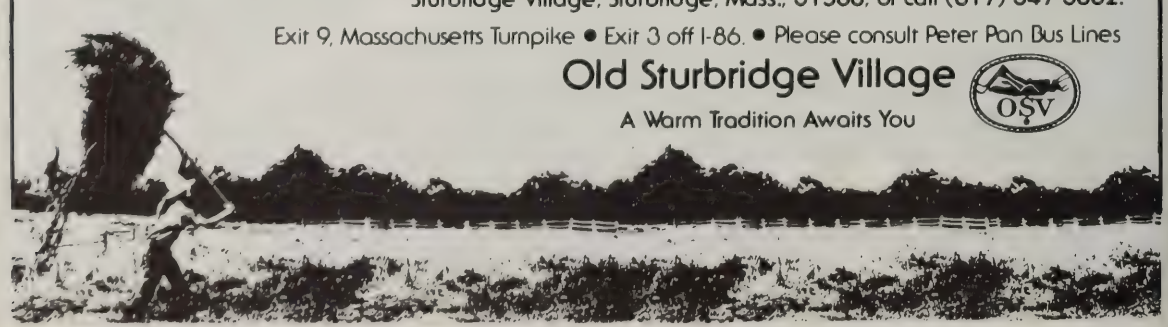
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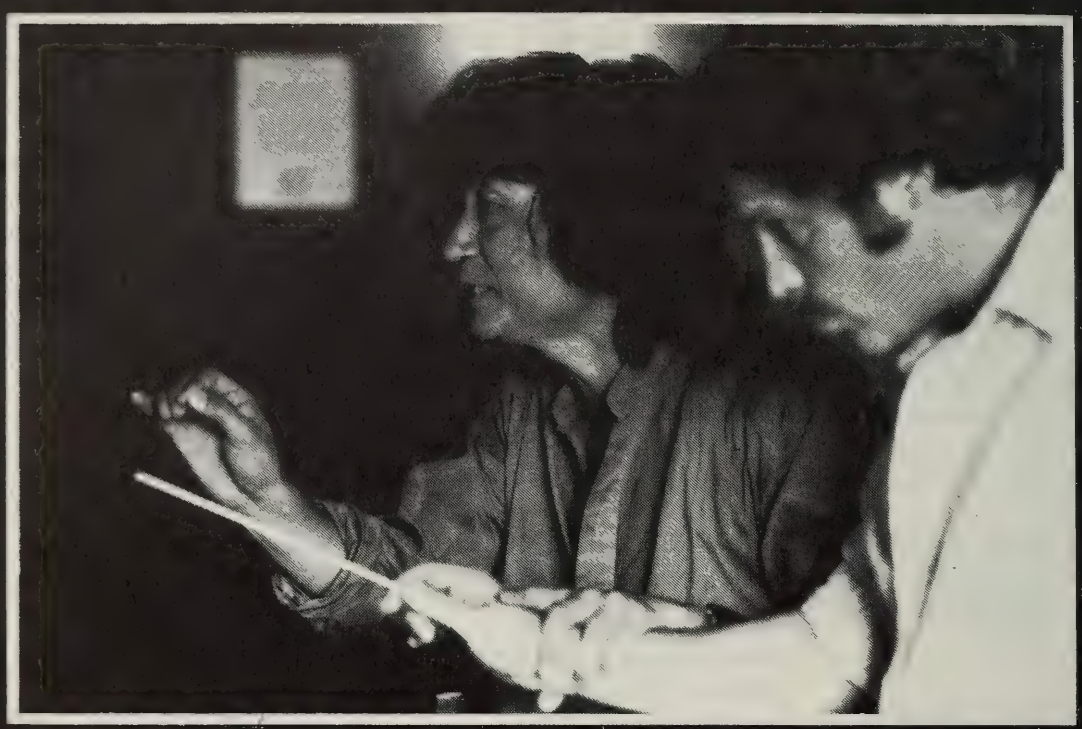
Fall term begins Wed./Thurs., Sept. 23/24, 1981 at 30 Fairfield St., Boston, or Wed. evening only, in the Bradford Room, Holiday Inn, 399 Grove St., Newton Lower Falls (limited enrollment).

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Sunday, 28 June at 6:00 p.m.
Berkshire Music Center
Opening Exercises
(admission free)

Monday, 6 July at 8:30 p.m.
Berkshire Music Center Orchestra
Gunther Schuller conducting

Tuesday, 7 July at 8:30 p.m.
Fellowship Program Vocal Recital

Wednesday, 8 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Saturday, 11 July at 2:30 p.m.
Berkshire Music Center Orchestra
Leonard Bernstein and Conducting
Fellows conducting

Sunday, 12 July at 10 a.m.
Fellowship Program Chamber Music

Sunday, 12 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Tuesday, 14 July at 8:30 p.m.
Fellowship Program Vocal Recital

Saturday, 18 July at 2:30 p.m.
Berkshire Music Center Orchestra
Gustav Meier and Conducting
Fellows conducting

Sunday, 19 July at 10 a.m.
Fellowship Program Chamber Music

Sunday, 19 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Monday, 20 July at 8:30 p.m.
Fellowship Program Chamber Music

Tuesday, 21 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Wednesday, 22 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Vocal Program

Saturday, 25 July at 2:30 p.m.
Berkshire Music Center Orchestra
Seiji Ozawa and Conducting
Fellows conducting

Sunday, 26 July at 10 a.m.
Fellowship Program Chamber Music

Sunday, 26 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Monday, 27 July at 8:30 p.m.
Fellowship Program Vocal Recital

Wednesday, 29 July at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Orchestra
Victor Yampolsky conducting

Saturday, 1 August through
Thursday, 6 August
FESTIVAL OF
CONTEMPORARY MUSIC

Sunday, 2 August at 10 a.m.
Fellowship Program Chamber Music

Saturday, 8 August at 2:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Sunday, 9 August at 10 a.m.
Fellowship Program Chamber Music

Sunday, 9 August at 8:30 p.m.
Fellowship Program Vocal Recital

Monday, 10 August at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Tuesday, 11 August at 8:30 p.m.
Berkshire Music Center Orchestra
Kurt Masur and Conducting
Fellows conducting

Wednesday, 12 August at 8:30 p.m.
Fellowship Program Chamber Music

Saturday, 15 August at 2:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Sunday, 16 August at 10 a.m.
Fellowship Program Chamber Music

Sunday, 16 August at 8:30 p.m.
Fellowship Program Vocal Recital

Monday, 17 August at 8:30 p.m.
Boston University Tanglewood Institute
Young Artists Chamber Music

Tuesday, 18 August at 8:30 p.m.
Fellowship Program Vocal Recital

Wednesday, 19 August at 8:30 p.m.
Berkshire Music Center Orchestra
Conducting Fellows conducting
(Awards Ceremony immediately following)

Friday, 21 August
TANGLEWOOD ON PARADE
(afternoon events beginning at 2:30)

Saturday, 22 August at 2:30 p.m.
Boston University Tanglewood Institute
Young Artists Orchestra
Victor Yampolsky conducting

Sunday, 23 August at 10 a.m.
Fellowship Program Chamber Music

Schedule subject to change.

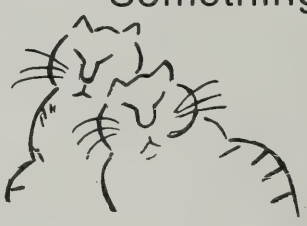
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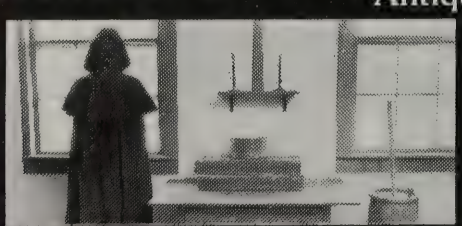
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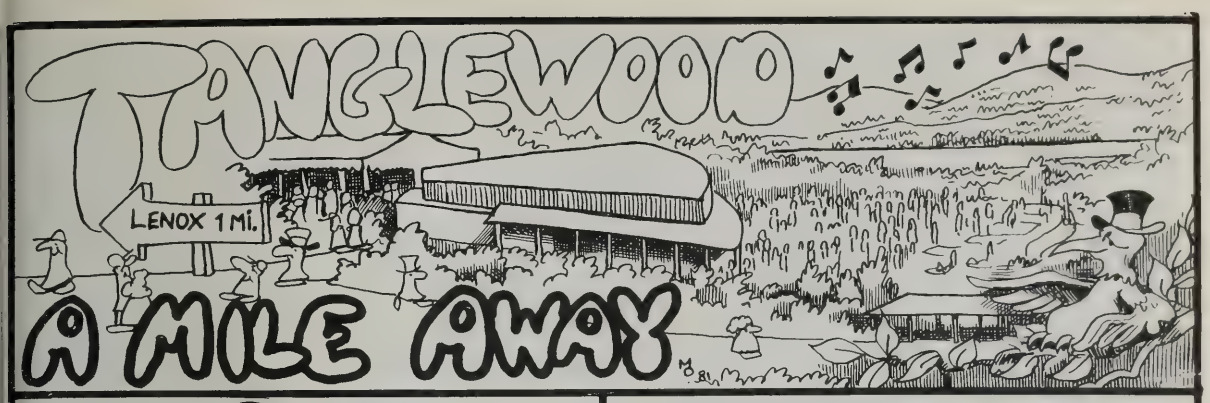
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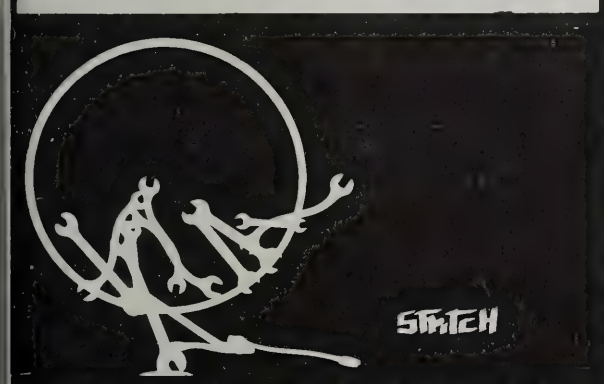
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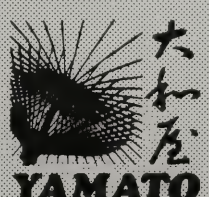


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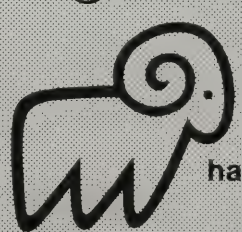
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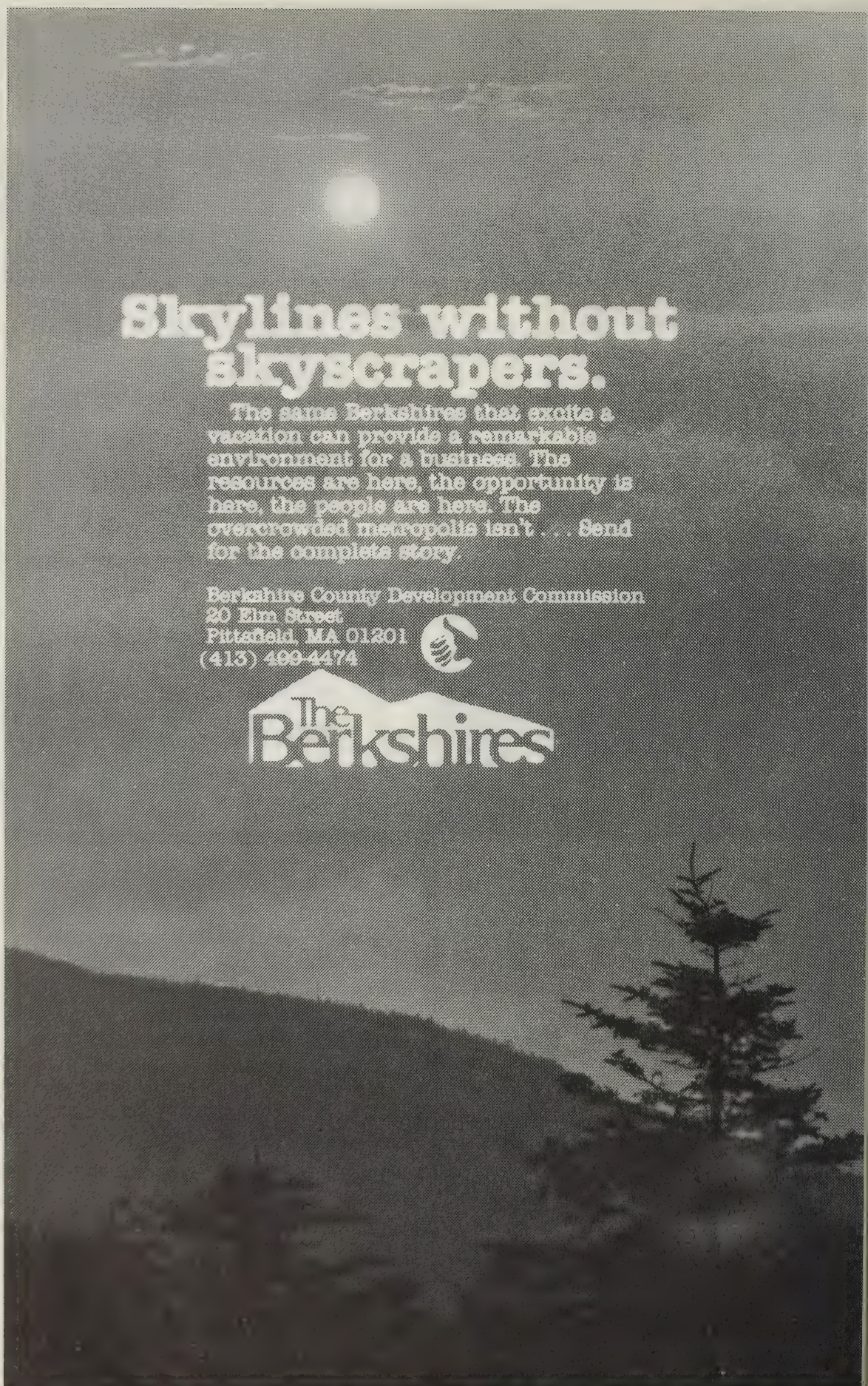
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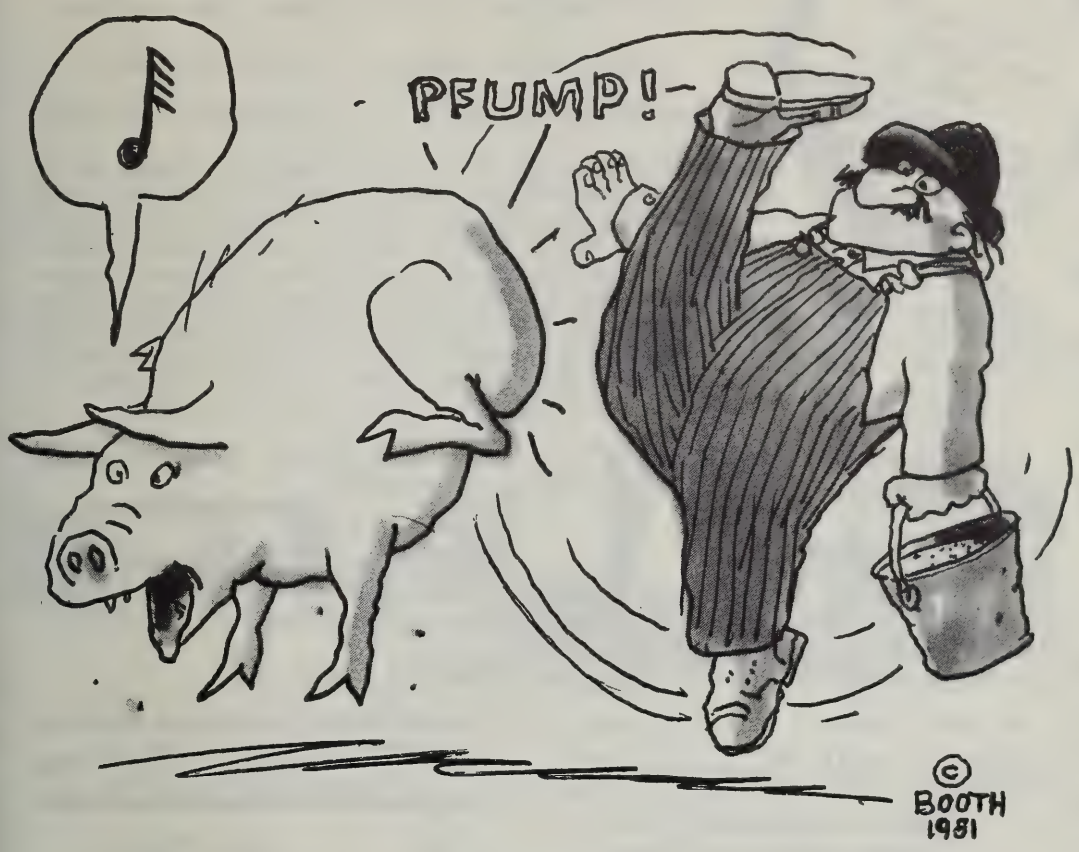
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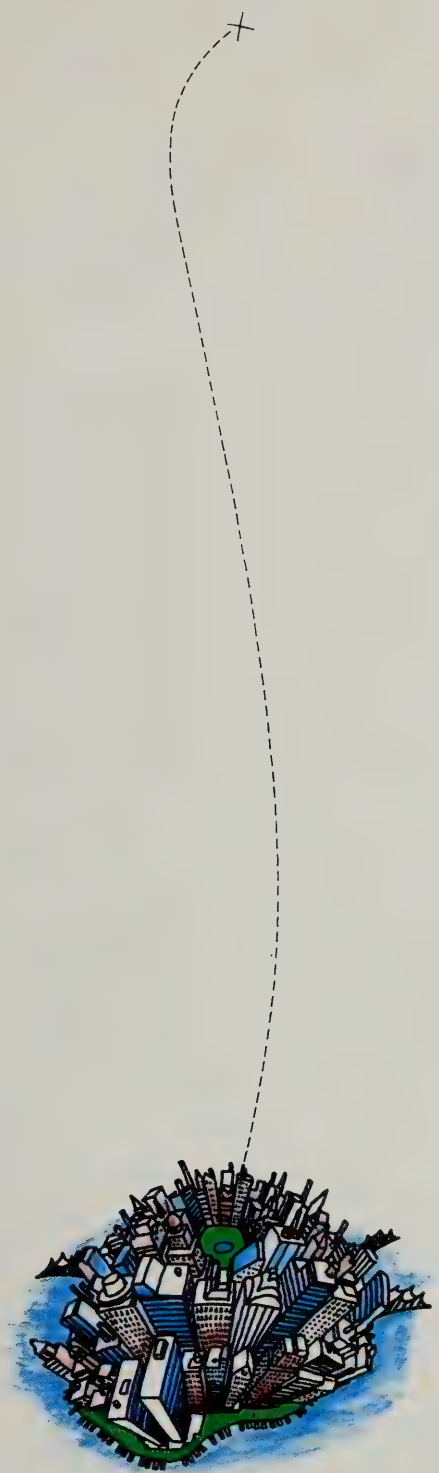
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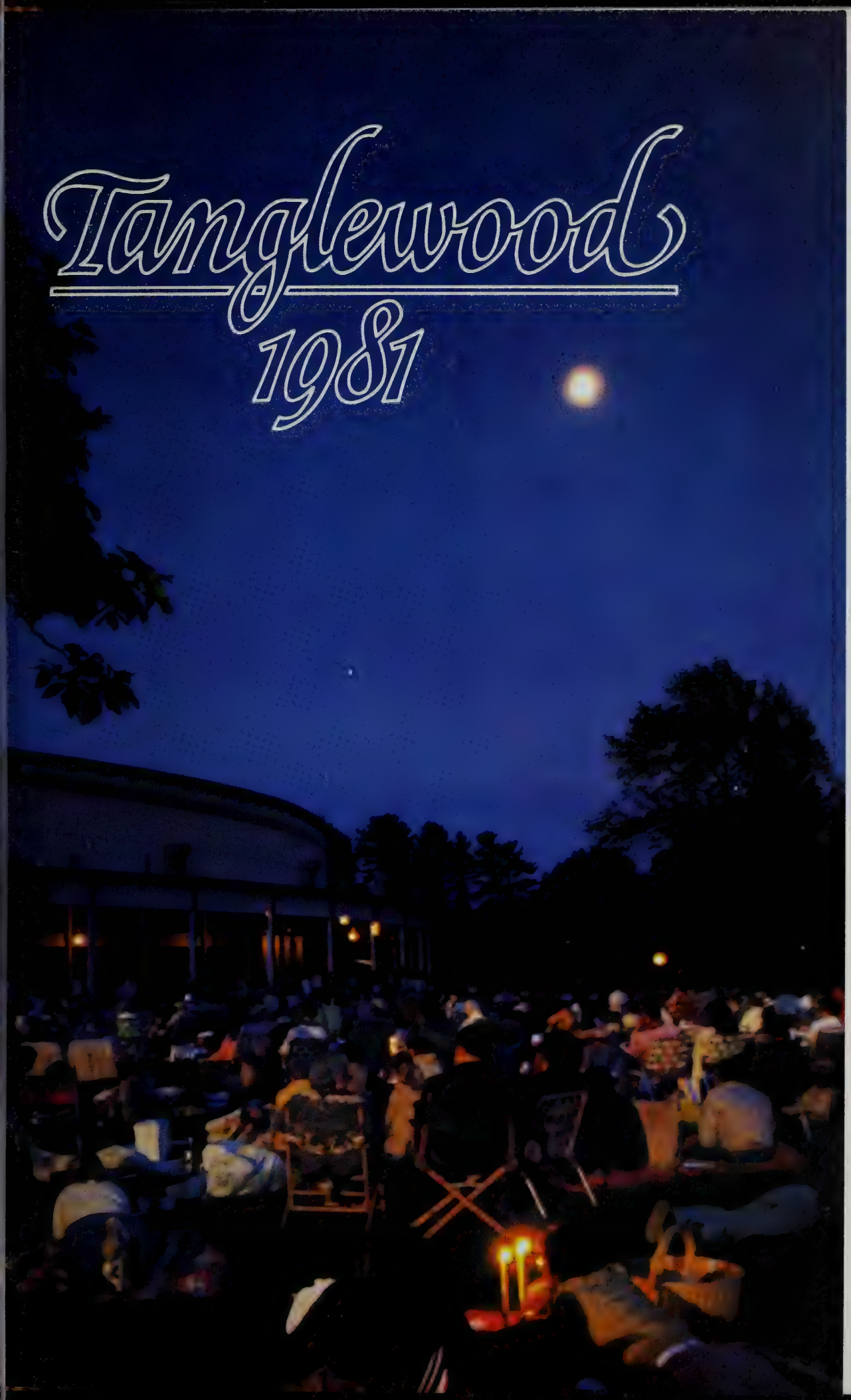
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TANGLEWOOD

The Berkshire Festival

In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on 5 August 1937 the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried "Forest Murmurs,"* music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time



enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive, and he finally wrote that if the trustees insisted on remaining within their budget, they would have "just a shed," which "any builder could accomplish without the aid of an architect." The trustees then turned to a Stockbridge engineer, Joseph Franz, to make further simplifications in Saarinen's plans in order to lower the cost. The building that he erected remains, with modifications, to this day; it is still called simply "the Shed." The Shed was inaugurated for the first concert of the 1938 festival. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and

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almost daily concerts by the gifted young musicians of the Berkshire Music Center. The Boston Pops performs each summer as well. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Berkshire Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the United States. Here, the Berkshire Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world.

The BMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors. The school opened formally on 8 July 1940, with speeches (Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World") and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which had been written for the ceremony and had arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer.



The emphasis at the Berkshire Music Center has always been not on sheer *technique,* which students learn with their regular private teachers, but on *making music.* Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music with a group of talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in the regular student recitals; each summer brings treasured memories of exciting performances by talented youngsters beginning a love affair with a great piece of music.

The Berkshire Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the BMC staff and visitors who are in town to lead the BSO in its festival concerts. The quality of this orchestra, put together for a few weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of that annual corps of young people on the verge of a professional career as instrumentalists, singers, conductors, and composers. But it is worth noting that 18% of the members of the major orchestras in this country have been students at the Berkshire Music Center, and that figure is constantly rising.

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Today there are three principal programs at the Berkshire Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers, a Listening and Analysis Seminar, and a Seminar for Conductors. Beginning in 1966, educational programs at Tanglewood were extended to younger students, mostly of high school age, when an outside organization, the Boston University School for the Arts, first became involved with the activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with nine separate programs for performers and composers.

Today, alumni of the Berkshire Music Center hold important positions and play a vital role in the musical life of the nation. Tanglewood and the Berkshire Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



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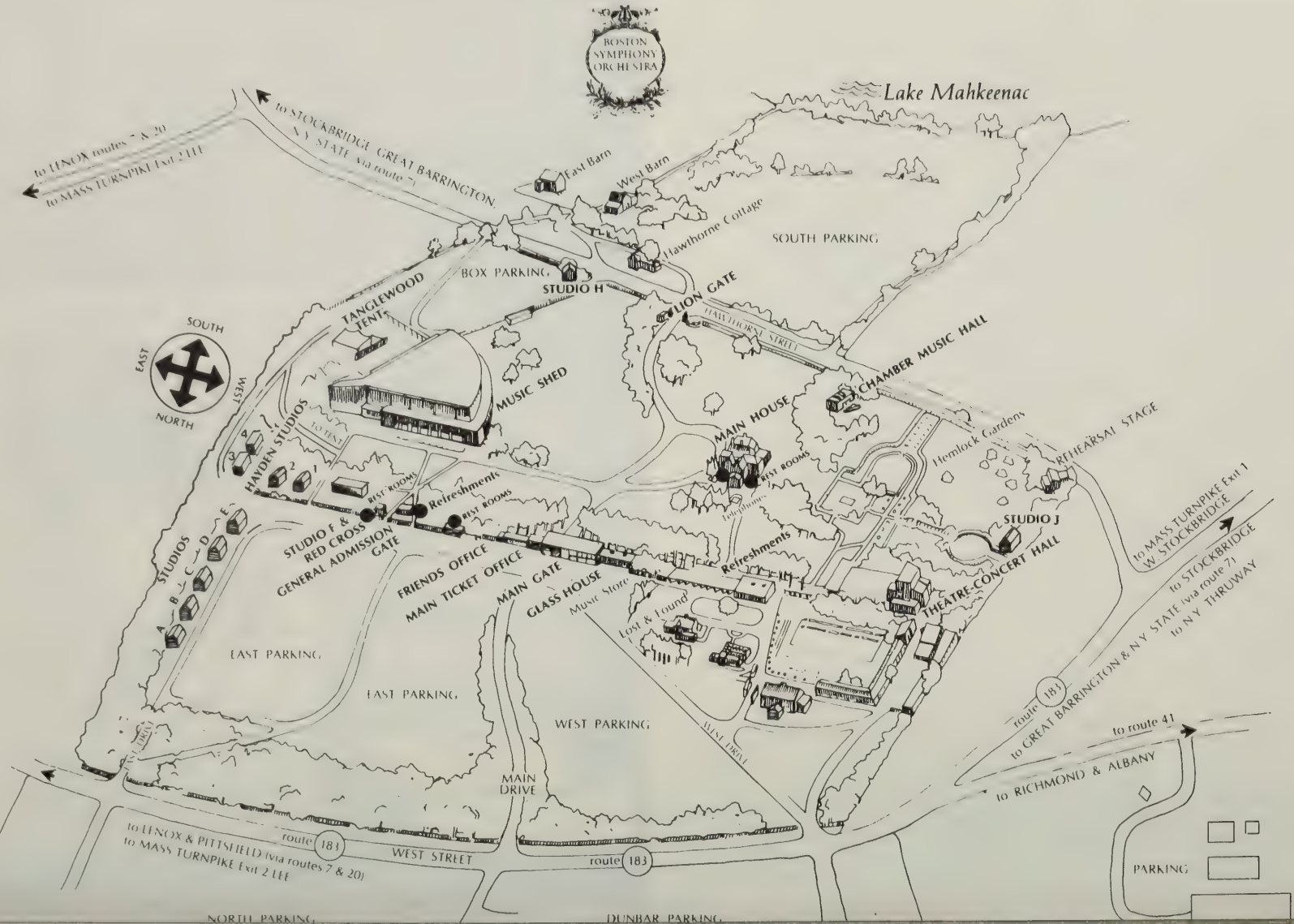
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TANGLEWOOD INFORMATION

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. until intermission on concert days, otherwise from 10 a.m. to 6 p.m.

Open rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission charge is $5.00, and the proceeds benefit the orchestra's Pension Fund.

The Lost and Found is in the superintendent's house near the Main Gate. Visitors who find stray property may hand it to any Tanglewood official.

Rest rooms and pay phones may be located on the map opposite.

The First Aid station is near the Main Gate. **Physicians** expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

Latecomers will be seated only at the first convenient pause in the program. Those listeners who need to leave before the concert is over are asked to do so between works, and not during the performance.

No smoking, eating, or drinking in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is **forbidden** at all times.

Cameras: You are welcome to bring cameras to Tanglewood, but **please refrain from taking pictures during the music** since the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. We thank you for your understanding and your courtesy.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Catering is by William Manewich. Visitors are invited to picnic before concerts.

T-shirts, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are Monday through Saturday from 10 to 4; concert evenings from 6:30 to one hour after the concert; and Sunday from noon to one hour after the concert. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Berkshire Music Center.

The Tanglewood Music Store, adjacent to the Glass House and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Berkshire Music Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

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Concerts of the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood are funded in part by the National Endowment for the Arts.

Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra the four previous summers at Tanglewood, where he was made an artistic director in 1970. In December of that year he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and

cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. This past March, Seiji Ozawa and the BSO undertook a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years, celebrating the BSO's hundredth birthday; this fall, also to observe the orchestra's centennial, they will undertake an international tour bringing them to Japan, France, Germany, Austria, and England.

Mr. Ozawa pursues an active international career and regularly conducts the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series, the Grand Prix du Disque for his recording of Berlioz's *Roméo et Juliette,* a Grammy award and the Edison prize for his recording of the Berg and Stravinsky violin concertos with soloist Itzhak Perlman, and several awards for his recording of Schoenberg's *Gurrelieder,* taped live in Symphony Hall. Recent releases with the orchestra include, from Philips, Stravinsky's *Sacre du printemps* and Holst's *The Planets;* from CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade; and, from Telarc, music of Beethoven—the *Egmont* Overture, the Fifth Symphony, and, with pianist Rudolf Serkin, the *Emperor* Concerto. Slated for future release is Mahler's Symphony No. 8, the *Symphony of a Thousand,* recorded by Philips records last fall.



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Joseph Silverstein
Concertmaster
Charles Munch chair

Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair
Cecylia Arzewski
Edward and Bertha C. Rose chair
Bo Youp Hwang
Max Winder
Harry Dickson
Forrest F. Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
*Gerald Gelbloom
*Raymond Sird
*Ikuko Mizuno
*Amnon Levy

Second Violins
Marylou Speaker
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Darlene Gray
*Ronald Wilkison
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Joseph McGauley
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames

Participating in a system of rotated seating within each string section.

Violas
Burton Fine
Charles S. Dana chair

Patricia McCarty
Mrs. David Stoneman chair
Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
*Marc Jeanneret
*Betty Benthin

Cellos
Jules Eskin
Philip R. Allen chair

Martin Hoherman
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
*Robert Ripley
Luis Leguia
*Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Martha Babcock

Basses
Edwin Barker
Harold D. Hodgkinson chair

Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*Lawrence Wolfe

Flutes
Doriot Anthony Dwyer
Walter Piston chair

Fenwick Smith
Paul Fried

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair

Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair

Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair

Roger Kaza
Daniel Katzen
David Ohanian
Richard Mackey
Ralph Pottle
Charles Yancich

Trumpets
Rolf Smedvig
Roger Louis Voisin chair

Andre Come
Timothy Morrison

Trombones
Ronald Barron
J.P. and Mary B. Barger chair

Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Arthur Press
Assistant Timpanist

Thomas Gauger
Frank Epstein

Harp
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* Emanuel Borok, *violin*
Madeline Foley, *chamber music*
* Gerald Gelbloom, *violin*
* Max Hobart, *violin*
* Bernard Kadinoff, *viola*
Endel Kalam, *chamber music*
* Eugene Lehner, *chamber music*
Carol Lieberman, *violin*
* Leslie Martin, *string bass*
George Neikrug, *cello*
* Mischa Nieland, *cello*
Leslie Parnas, *cello*
+Henry Portnoi, *string bass*
+Roger Shermont, *violin*
* Joseph Silverstein, *violin*
Roman Totenberg, *violin*
Walter Trampler, *viola*
* Max Winder, *violin*
* Lawrence Wolfe, *string bass*
+Victor Yampolsky, *violin*
* Michael Zaretsky, *viola*

woodwinds
Edward Avedisian, *clarinet*
* Pasquale Cardillo, *clarinet*
* Doriot Anthony Dwyer, *flute*
Roderick Ferland, *saxophone*
* Ralph Gomberg, *oboe*
+John Holmes, *oboe*
+Phillip Kaplan, *flute*
Francis Nizzari, *saxophone*
* Craig Nordstrom, *clarinet*
Harvey Pittel, *saxophone*
* Richard Plaster, *bassoon*
* Matthew Ruggiero, *bassoon*
* Fenwick Smith, *flute*
* Laurence Thorstenberg, *oboe*
* Sherman Walt, *bassoon*
* Harold Wright, *clarinet*

brass
* Ronald Barron, *trombone*
* Norman Bolter, *trombone*
Peter Chapman, *trumpet*
Paul Gay, *trombone*
* Gordon Hallberg, *trombone/tuba*
* Daniel Katzen, *French horn*
* Charles Kavalovski, *French horn*

brass (cont.)
Charles A. Lewis, Jr., *trumpet*
* David Ohanian, *French horn*
Samuel Pilafian, *tuba*
* Harry Shapiro, *French horn*
* Rolf Smedvig, *trumpet*
+Roger Voisin, *trumpet*
* Charles Yancich, *French horn*

percussion
* Thomas Gauger
* Charles Smith

harp
Lucile Lawrence

guitar and lute
Thomas E. Greene, *guitar*
Robert Strizich, *lute*

piano
Luis Batlle
Maria Clodes
Anthony di Bonaventura
Lenore Engdahl
Elizabeth Hagenah
Béla Böszörményi-Nagy
Phillip Oliver, *staff accompanist*
Harriet Shirvan
Edith Stearns
Frederick Wanger

organ
Thomas Dunn
George Faxon
John Ferris
Marian Ruhl Metson
Max Miller

harpsichord
Mark Kroll
Joseph Payne

voice
Eunice Alberts, *contralto*
Mary Davenport, *contralto*
Ellalou Dimmock, *soprano*
Maeda Freeman, *mezzo*
Robert Gartside, *tenor*
Phyllis Elhady Hoffman, *mezzo*
Mac Morgan, *baritone*
Chloe Owen, *soprano*
Allen Rogers, *vocal coaching*
Wilma Thompson, *mezzo*

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Karol Berger
John Daverio
John Hasson
Murray Lefkowitz
Joel Sheveloff

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Theodore Antoniou
John Crotty
David Del Tredici
Wilbur D. Fullbright
John Goodman
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Joyce Mekeel
Marjorie Merryman
Malloy Miller
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Lee Chrisman
Allen Lannom
Jack O. Lemons
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musical organizations
Adelaide Bishop, *opera*
Warren Wilson, *opera*
Thomas Dunn, *chorus*
Endel Kalam, *orchestra*
* Joseph Silverstein, *orchestra*
+Victor Yampolsky, *orchestra*
+Roger Voisin, *repertoire orchestra*
Paul Gay, *wind ensemble*

boston symphony orchestra woodwind quintet in residence
*Doriot Anthony Dwyer, *flute*
*Ralph Gomberg, *oboe*
*Harold Wright, *clarinet*
*Sherman Walt, *bassoon*
*Charles Kavalovski, *French horn*

empire brass quintet in residence
Charles A. Lewis, Jr., *trumpet*
* Rolf Smedvig, *trumpet*
* David Ohanian, *French horn*
Mark Lawrence, *trombone*
Samuel Pilafian, *tuba*

* Member of the Boston Symphony Orchestra
+Former member of the Boston Symphony Orchestra

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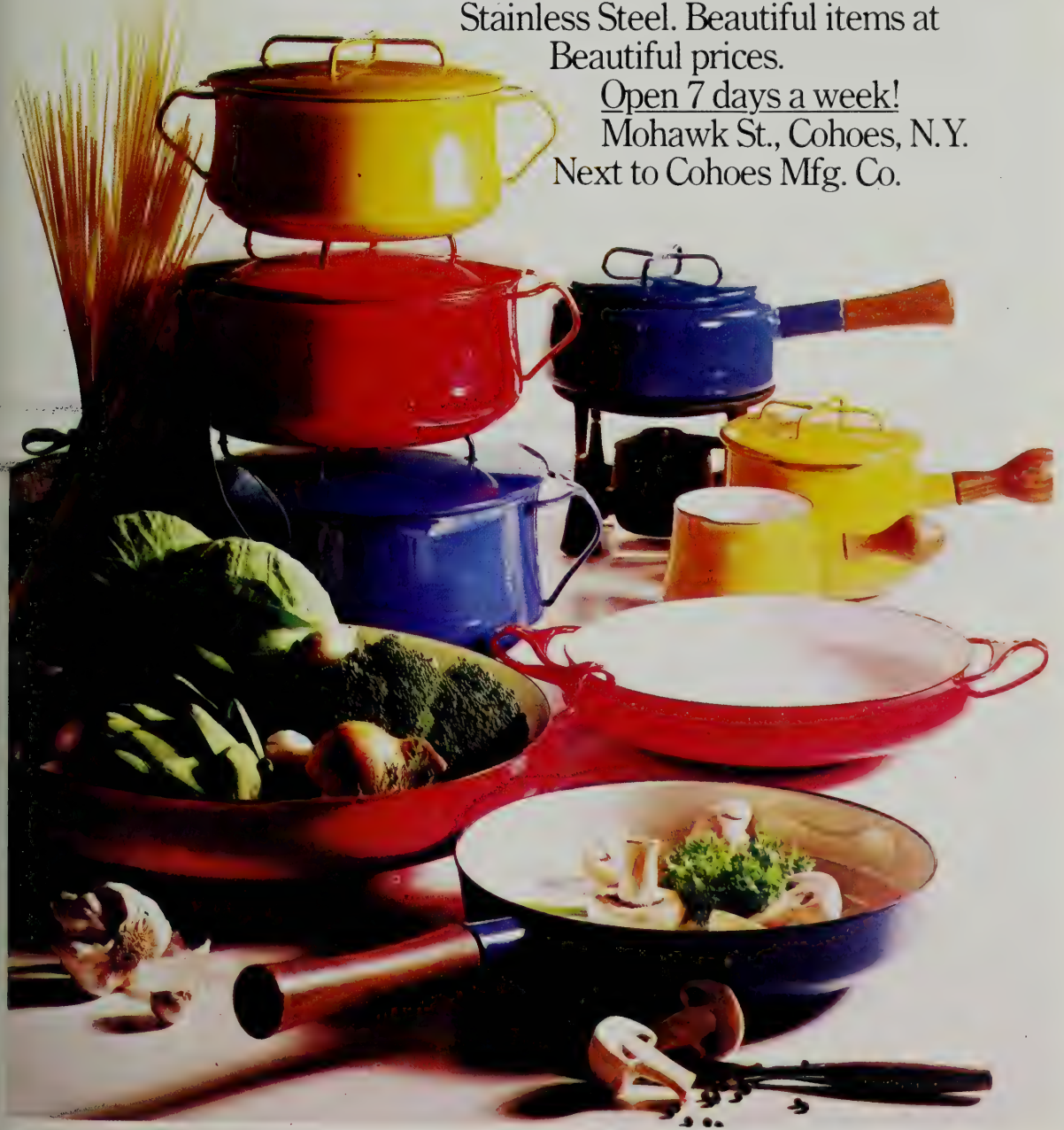
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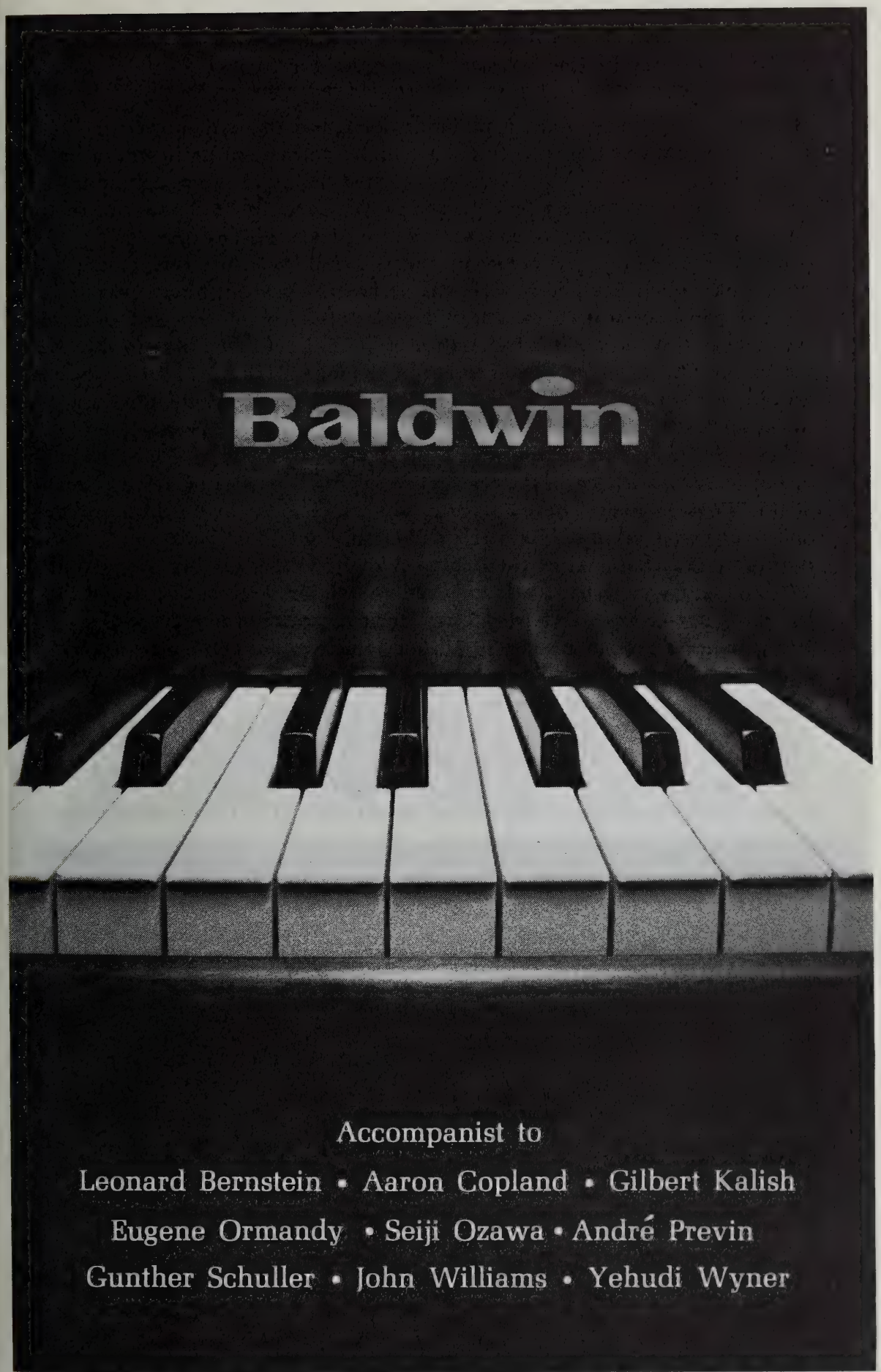
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A Brief History of the Boston Symphony Orchestra

Henry Lee Higginson, soldier, philanthropist, and amateur musician, dreamed many years of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and the inaugural concert took place a century ago on 22 October of that year under the direction of conductor Georg Henschel. Symphony concerts were held in the old Boston Music Hall for nearly twenty years until 1900, when Symphony Hall, the orchestra's present home, was opened. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, Max Fiedler—which culminated in the appointment of the legendary Karl Muck, who served two tenures, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, fulfilling Mr. Higginson's wish to give "concerts of a lighter kind of music." From the earliest days there were both music and refreshments at the "Promenades." These concerts, soon to be given in the springtime and to be renamed first "Popular," and later "Pops," fast became a tradition. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor, to be succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained players.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. There were many striking moves towards expansion: recording, begun with RCA in the pioneering



days of 1917, continued with increasing frequency, as did radio broadcast of concerts. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915, and who became the following year the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires, and two years later he and the players took up annual summer residence at Tanglewood. Henry Lee Higginson's dream of "a good honest school for musicians" was passionately shared by Koussevitzky, and in 1940 the dream was realized with the founding of the Berkshire Music Center at Tanglewood. This summer academy for young artists remains unique, and its influence has been felt throughout the world.

In 1949 Koussevitzky was succeeded as music director of the orchestra by Charles Munch. During his time in Boston, Munch continued the tradition of supporting contemporary composers and introduced much music from the French repertory to this country; the Boston Symphony toured abroad for the first time. Erich Leinsdorf became music director in the fall of 1962. During his seven years with the orchestra he presented many premieres and restored many forgotten and neglected works to the repertory. As his two predecessors had done, he made many recordings for RCA, including the complete symphonies of Brahms and Beethoven, and a major cycle of Prokofiev's music. Mr. Leinsdorf was an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was instituted. Many concerts were televised during his tenure. William Steinberg succeeded Mr. Leinsdorf in 1969. During his tenure he conducted several American and world premieres, led the 1971 European tour, and directed concerts in cities on the east coast, in the south, and in the mid-west. He made recordings for



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Deutsche Grammophon and RCA, including some of the first in quadraphonic sound, and appeared regularly on television. Seiji Ozawa, artistic director of the Berkshire Festival since 1970, became music director of the orchestra at the beginning of the 1973-74 season, following a year as music adviser. Invited by Charles Munch to Tanglewood as a conducting student in 1960, he has been closely associated with the orchestra in the years since that time. He, too, has made many recordings with the orchestra for the Philips, Deutsche Grammophon, RCA, CBS, and Telarc labels.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of over 1.2 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to a sum of more than 12 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



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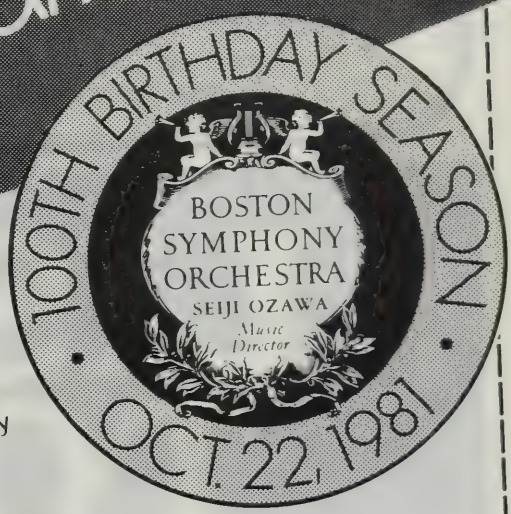
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BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Sir Colin Davis, Principal Guest Conductor
Joseph Silverstein, Assistant Conductor

Sunday, 16 August at 2:30

Please note that today's performance of Ravel's *Ma Mère l'oye* will not be of the complete ballet score, but of selections from the ballet arranged in the following order:

Prelude
Spinning-wheel Dance
Pavane of the Sleeping Beauty
Conversations of Beauty and the Beast
Tom Thumb
Laideronnette, Empress of the Pagodas
The Fairy Garden

1981 Tanglewood

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA Music Director

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Sir Colin Davis, Principal Guest Conductor
Joseph Silverstein, Assistant Conductor

Sunday, 16 August at 2:30

ANDRÉ PREVIN conducting

BERLIOZ — Overture to *Béatrice et Bénédict*

STRAVINSKY — Violin Concerto in D
(American premiere given by the Boston Symphony Orchestra on 1 January 1932)
Toccata
Aria I
Aria II
Capriccio

KYUNG-WHA CHUNG

INTERMISSION

RAVEL — *Ma Mère l'oye,* complete ballet
Prelude
Spinning-wheel Dance
Pavane of the Sleeping Beauty
Tom Thumb
Laideronnette, Empress of the Pagodas
Conversations of Beauty and the Beast
The Fairy Garden

RAVEL — *Daphnis et Chloé,* Suite No. 2
Daybreak—
Pantomime—
General Dance

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NOTES

Hector Berlioz
Overture to *Béatrice et Bénédict*

Hector Berlioz was born in Côte-Saint-André, Isère, on 11 December 1803 and died in Paris on 8 March 1869. He composed his last opera, Béatrice et Bénédict, *in the years 1860-62; its premiere served to open a new opera house in Baden-Baden on 9 August 1862. The overture is scored for piccolo, flute, two oboes, two clarinets, two bassoons, four horns, cornet à piston, two trumpets, three trombones, timpani, and strings.*

By the last decade of his life, Hector Berlioz was an embittered old man. He had fought French musical philistinism all his life with energy and wit, but now, in failing health, he was becoming disheartened by the years of frustrated effort to mount on the stage his great opera *Les Troyens (The Trojans),* which he was to die without seeing in its entirety. One of the few bright spots of his life in the late 1850s was the few weeks he spent every summer at the resort of Baden-Baden, where the manager of the Casino, Edouard Bénazet, engaged him to conduct a gala concert, under ideal circumstances, at the height of each season; the orchestra was selected from the leading players in Europe, and he was allowed an unprecedented number of rehearsals. In the first draft of his memoirs, Berlioz added a footnote to his mention of Bénazet: "His munificence . . . has surpassed anything ever done for me even by those European sovereigns whom I have most reason to be thankful for." He didn't know it at the time, but he would soon have yet another reason to thank Bénazet: the commission to write an opera that would open a new theater Bénazet was building at the resort. The result was Berlioz's very last complete work and the only opera that he had no trouble bringing to performance.

Bénazet had first asked for an opera about the Thirty Years War, but Berlioz persuaded him to change it to something more congenial. The composer went back to Shakespeare and prepared a libretto based on a favorite play, *Much Ado About Nothing,* with its wonderfully fresh and oblique view of romantic love in the story of how the merry sparring partners in an endless battle of wit, Beatrice and Benedick (Shakespeare's spelling), are tricked into falling in love—or rather, perhaps, revealing that their encounters of wordplay have masked deeper feelings than they themselves were able or willing to confess.

The work was a far cry from the sentimental love stories of the day, and it allowed Berlioz to complete a project he had dreamed of already in the 1830s for the Opéra-Comique but had given up as unlikely to be accepted by the theater. It meant, too, that he had now completed a major dramatic work based on each of his three literary heroes—Goethe *(Le Damnation de Faust),* Virgil *(Les Troyens),* and Shakespeare *(Béatrice et Bénédict).* The composition of his Shakespeare opera was in every way a relaxation after all the travail of *Les Troyens.* The announcements of this comic opera produced the predictable statements in the French press (which had never succeeded in understanding him) about the "new" Berlioz. His response was derisive: "You would laugh if you could read the

stupid eulogies the critics bestow on me. They have discovered that I have melody, that I can be gay and even comic. It's *L'Enfance du Christ* and the astonishment it caused all over again. They decided I was not *loud* when they *saw** that the 'loutish' instruments were not in the orchestra."

The overture to this lighthearted comedy, which concentrates almost totally on the title characters, omitting the romantic and darker episodes of Shakespeare's play, perfectly captures its mood of quicksilver brilliance. The composer's own description is perhaps the best: "It is a caprice written with the point of a needle."

—Steven Ledbetter

*Berlioz's emphasis on this word is no doubt a sarcastic reference to the fact that the critics generally made up their minds about a piece from looking at the score, searching for "errors," rather than listening to the effect of the music in performance.

Igor Stravinsky
Violin Concerto in D

Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on 5 June (old style) or 17 June (new style) 1882 and died in New York on 6 April 1971. The Violin Concerto was composed between mid-March and the end of September 1931 (the full orchestral score was completed on 25 September), and the first performance took place on 23 October that year with Samuel Dushkin as soloist and the composer conducting the Berlin Radio Orchestra. With Serge Koussevitzky conducting, Dushkin gave the first performances in the United States at the Boston Symphony concerts of 1 and 2 January 1932. The orchestra consists of two flutes and piccolo, two oboes and English horn, two clarinets and high clarinet in E flat, three bassoons (third doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, bass drum, eight first and eight second violins, six violas, four cellos, and four basses.

Stravinsky mistrusted virtuosos:

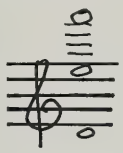
> In order to succeed they are obliged to lend themselves to the wishes of the public, the great majority of whom demand sensational effects from the player. This preoccupation naturally influences their taste, their choice of music, and their manner of treating the piece selected. How many admirable compositions, for instance, are set aside because they do not offer the player any opportunity of shining with facile brilliancy!

These thoughts were prompted by the suggestion made in 1931 by Willy Strecker, one of the directors of the music publisher B. Schott's Sons, that Stravinsky write something for a remarkable young violinist named Samuel Dushkin, whom Strecker admired. Dushkin was a Polish-born musician who had been adopted by an American benefactor, Blair Fairchild, and given training with Leopold Auer. Stravinsky hesitated for two reasons: he doubted that he was familiar enough with the violin to write a really virtuosic part for it, and he was afraid the usual type of "virtuoso performer" would not in any case be interested in playing his piece. A meeting with Dushkin dispelled the latter doubt: "I was very glad

to find in him, besides his remarkable gifts as a born violinist, a musical culture, a delicate understanding, and—in the exercise of his profession—an abnegation that is very rare."

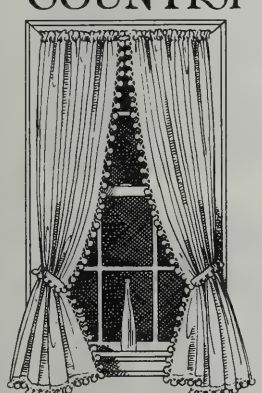
In the meantime, Paul Hindmith encouraged Stravinsky to undertake the work despite his lack of familiarity with the violin: this lack could be a positive advantage, Hindemith insisted, since it would prevent the solo part from turning into a rehash of other violin concertos, employing the same old runs and turns of phrase.

So Stravinsky and Dushkin began to work together, the latter suggesting ways to make the material "violinistic," suggestions that Stravinsky rejected at least as often as he accepted them. Early in the collaboration, Dushkin recalled, at lunch in a Paris restaurant, Stravinsky

> took out a piece of paper and wrote down this chord  and asked me if it could be played. I had never seen a chord with such an enormous stretch, from the E to the top A, and I said, "No." Stravinsky said sadly, "*Quel dommage* (What a pity)." After I got home, I tried it, and to my astonishment, I found that in that register the stretch of the eleventh was relatively easy to play, and the sound fascinated me. I telephoned Stravinsky at once to tell him it could be done. When the concerto was finished, more than six months later, I understood his disappointment when I first said, "No." This chord, in a different dress, begins each of the four movements. Stravinsky himself calls it his "passport" to that concerto.

As the work progressed, Stravinsky would show Dushkin the materials, little by little, as they were composed; the violinist tried them out and made suggestions as to how they might be made easier or more effective for the solo instrument. Despite Dushkin's assistance, the resulting concerto is unmistakably Stravinsky's own. In the opening Toccata, the parts for woodwinds and brass predominate so thoroughly and to such bright effect that one is tempted to think that Stravinsky completely

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omitted the upper strings (as he did in the *Symphony of Psalms* the year earlier) to allow the soloist to stand out. Actually the orchestra is quite large (including all the strings), but Stravinsky scores the solo violin in a wide variety of chamber-music groupings. The result is thus less like a grand romantic concerto, in which the soloist is the David pitted against an orchestral Goliath, and rather more like one of the Brandenburgs, with the soloist enjoying the role of *primus inter pares.*

As is often the case when Stravinsky is using elements of an older style in this period, he takes gestures that sound stable and solid—the turn figure in the trumpets right after the opening chords, the repeated eighth-notes—and uses them in a lot of different ways, so that the expectations they raise are sometimes confirmed and sometimes denied. What is an upbeat and what is a downbeat? What meter are we in, anyway? The witty play of older stylistic clichés in a new and unexpected arrangement is one possible meaning of "neo-classic" in Stravinsky's work.

The two middle movements are both labeled "Aria," a name sometimes given by Bach to predominantly lyrical slow movements. Aria I is the minor-key lament of the concerto, but a gentle one; Aria II is the real lyric showpiece. The melodic lines have the kind of sinuous curve found in an embellished slow movement by Bach. Stravinsky himself commented that the one older concerto that might reveal an influence in his work was the Bach concerto for two violins. His predilection for instrumental pairs hinted at that in the earlier movements, especially the Toccata, but the last movement is most charmingly explicit: after the solo violin has run through duets with a bassoon, a flute, even a solo horn, the orchestra's concertmaster suddenly takes off on a solo of his own—or rather a duet with the principal soloist—thus creating the two-violin texture of the Bach concerto.

—S.L.

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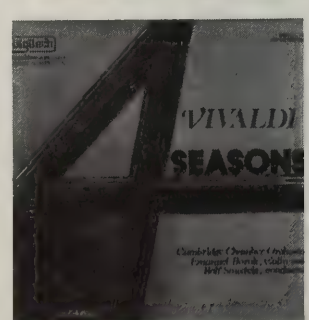
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Maurice Ravel
Ma Mère l'oye, complete ballet

Maurice Ravel was born in Ciboure, Basses Pyrénées, on 7 March 1875 and died in Paris on 28 December 1937. He composed Ma Mère l'oye *for piano four-hands in the years 1908-10 and orchestrated the sections as a ballet in 1911. The original piano version was premiered by a pair of children, six and seven years old, at a concert of the Société Musicale Indépendante in Paris in 1910; the ballet version was first performed at the Théâtre des Arts in Paris in January 1912. It is scored for two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets, two bassoons and contrabassoon, two horns, timpani, triangle, cymbals, bass drum, tam-tam, xylophone, glockenspiel, celesta, harp, and strings.*

As an adult Ravel could and did penetrate the world of childhood as few composers before or since. It may be that his empathy came through a shared passion for toys—especially the mechanical kind—or simply because Ravel, who was always painfully sensitive about his small stature, felt more comfortable with persons still smaller than himself. His sensitivity to the child's point of view is especially apparent in his masterly and charming opera *L'Enfant et les sortilèges,* which deals with the experience of a naughty child whose long-mistreated toys come to life to teach him a lesson. It is also revealed in his response to a series of illustrations of French fairy tales, which he used as the basis of a suite of simple four-hands piano pieces called *Ma Mère l'oye (Mother Goose)* designed as a gift for Mimi and Jean Godebski, the children of his friends Ida and Cipa Godebski. The children were fairly accomplished pianists, but the work Ravel wrote for the two of them to play together risks slightness of substance in its simplicity of technique. Nonetheless it is charming and clearly characterized throughout.

Most of the fairy tales drawn upon as subjects for the suite are by Perrault, the French master of the genre. The *Pavane de la Belle au bois dormant (Pavane of the Sleeping Beauty)* is a graceful dance, exceedingly brief and almost totally diatonic (this is surprising, considering Ravel's reputation for chromaticism). *Petit Poucet (Tom Thumb)* is a bit of a narrative of little Tom Thumb lost in the forest and casting out breadcrumbs to leave a trail for himself, only to find that the birds have eaten them all up. This movement is filled with marvels of ingenious invention: the melody representing poor Tom proceeds from 2/4 to 3/4 to 4/4 to 5/4 in meter, as he gets progressively more bewildered and lost; the scattering of crumbs in an unending sequence of thirds from the violins; and the chirping of the birds that eat them up in a series of complicated violin harmonics. *Laideronnette, impératrice des pagodes (Laideronette, Empress of the Pagodas),* after a tale by Mme. d'Aulnoy, indulges in a bit of orientalism (in the original piano version, the upper part was written entirely for the black keys of the piano, producing automatically a pentatonic melody), with repetitive figures in the percussion lending a genuinely eastern air. *Les Entretiens de la belle et de la bête (Conversations of Beauty and the Beast)* has generally been regarded as the favorite movement of the suite, if only

because of the unchanging popularity of the fairy tale that inspired it. Beauty has a graceful waltz, to which the Beast contributes some inevitable growling. *Le Jardin féerique (The Fairy Garden)* concludes the suite with the same kind of quiet and utter simplicity as characterized the opening.

The orchestration of Ravel's delicate four-hands piano suite came about at the instigation of Jacques Rouché, who was the director of the Théâtre des Arts and who hoped to persuade Ravel to write a full-scale ballet with which French art might compete with Diaghilev's Ballets Russes, which had been enjoying sensational success (with, among other things, the epoch-making early ballets of Stravinsky). The best Rouché could get out of Ravel was the promise to orchestrate *Ma Mère l'oye* into a ballet. For this purpose Ravel devised a scenario based on the story of Sleeping Beauty, added a prelude and a *"Spinning-wheel Dance,"* and orchestrated the five movements of the original piano version. It is this enlarged version of Ravel's children's piece, illuminated by his palette of colors bright and muted, that has captured public favor and keeps his nursery-rhyme score in performance.

—S.L.



Maurice Ravel
Daphnis et Chloé, Suite No. 2

Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France about ten miles from the Spanish border on 7 March 1875 and died in Paris on 28 December 1937. Serge Diaghilev commissioned the music to Daphnis and Chloé *in 1909. Although the piano score was published in 1910 and the first concert suite performed on 2 April 1911 at a concert at the Châtelet in Paris under the direction of Gabriel Pierné, the ballet was not produced until 8 June 1912, when Pierre Monteux led Diaghilev's Ballets Russes at the Châtelet. Scenario and choreography were by Michel Fokine, scenery and costumes by Léon Bakst; the principal dancers were Vaslav Nijinsky and Tamara Karsavina. The first performance of the Second Suite was probably at the Concerts Lamoureux on 30 April 1914 under the direction of Camille Chevillard. The score calls for two piccolos, two flutes, alto flute, two oboes, English horn, high clarinet in E flat, two clarinets, bass clarinet, three bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, bass drum, two side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, two harps, and strings. An optional wordless chorus is omitted at these performances.*

Ravel was among those in the audience at the newly-decorated Châtelet on 19 May 1909 for the *répétition générale* of Serge Diaghilev's first *saison russe*. Diaghilev had been exporting Russian culture to Paris for the past two seasons, first with orchestral concerts by Russian composers and performers in 1907 and next with the operas *Boris Godunov* and *The Snow Maiden* in 1908, but now he was out to prove to Parisian audiences that ballet was to be taken seriously as a modern art form and that a male dancer could be the reigning artist. With his program of *Pavillon d'Armide, Les Sylphides, Cléopâtre,* and the Polovtsian Dances from *Prince Igor,* Diaghilev was also introducing the décor of Bakst, Nicholas Roerich, and Alexandre Benois, the dancing of Nijinsky and Karsavina (and Anna Pavlova two weeks later), and the choreography of Fokine. The Ballets Russes took Paris by storm, and as Diaghilev searched for new composers, one of the first he turned to was Ravel.

The idea to mount *Daphnis* had been Fokine's. He was Diaghilev's chief choreographer, had realized his revolutionary conceptions of dance with that company, and would watch *Daphnis* become part of his demise with the Ballets Russes. Fokine had been fascinated by the notion of a Greek ballet since he first saw Isadora Duncan dance in St. Petersburg in December 1904 and had mounted *Acis and Galatea* for his pupils' display in April 1905.* He included a two-act scenario for *Daphnis,* based on his reading of the story by the third-century sophist Longus, in a manifesto presented to the directors of the Maryinsky Theater in St. Petersburg. "The dance need not be a mere divertissement, introduced into the pantomime," wrote Fokine. "In the ballet the whole meaning of the story can be expressed by the dance. For such interpretive dancing, the music must be equally inspired . . . The ballet must no longer be made up of 'numbers,' 'entries,' and so forth. It must show artistic unity of

*Among the boys dancing at that performance was one by name of Vaslav Nijinsky.

conception . . . There shall be a unity of the three elements—music, painting, and plastic art."

Ravel found Fokine's scenario weak and in need of revisions, which the two undertook in June 1909. "I must tell you that I've just had an insane week: preparation of a ballet libretto for the next Russian season," he wrote to a friend. "Almost every night, work until 3 a.m. What complicates things is that Fokine doesn't know a word of French, and all I know of Russian is how to swear. In spite of the interpreters, you can imagine the savor of these meetings." The two had vastly different conceptions in mind: Fokine "to capture, and dynamically express, the form and image of the ancient dancing depicted in red and black on Attic vases," and Ravel to create "a vast musical fresco, less concerned with archaism than with fidelity to the Greece of my dreams which is close to that imagined and painted by the French artists of the late eighteenth century." What little Ravel might have known of Greek music he could have learned from Hubert Pernot, Bourgault-Ducoudray, or Fauré at the Paris Conservatory, but, as in the *Valses nobles et sentimentales* of 1911 or the *Pavane for a Dead Princess* (orchestrated in 1910), he was more interested in evocation and reinterpretation of times past than he was in fidelity to any particular style.*

Not only was the score not ready for the next season, by March 1910 it was hardly begun. His friends the Godebskis offered Ravel the use of their villa, and in spite of floods that left the ground floor of the house

*Ravel never traveled to Greece, and his interest in things Grecian, beyond his *Greek Songs* of 1904-06, seems limited to the Greek vases and dining room chairs with Grecian motifs found in his home, Le Belvédère. While he was interested in other ethnic musics, particularly Russian, Spanish, and Eastern, he brashly responded to a performance of some North African music by saying "If I were to write any Arabic music, it would be a good deal more Arabic than that!"

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precariously swollen, he completed a version for piano in May. Rather more on his mind in 1909-10 was the formation of an organization devoted to contemporary music. The opening concert of the Société Musicale Indépendante (S.M.I.) took place on 20 April 1910 and included the premiere of Ravel's *Mother Goose.* He played a leading role in the society's steering committee and actively composed and performed with the group.

Nor was *Daphnis* ready the next year. Ravel reworked the finale over the course of 1911 and the orchestration until the following spring. In the meantime, Diaghilev obliged Fokine to take on another Greek ballet, Nicolas Tcherepnin's *Narcisse,* and Bakst diverted some of the ideas he had reserved for *Daphnis* to this ballet. Nijinsky, too, was at work on a Greek ballet for his first choreographic project. The movements he planned were to be in profile, like a moving Greek frieze. It was a new choreography: the music would be in the background, even in opposition to the dance, and the score chosen for this experiment was Debussy's *Prélude a l'Après-midi d'un faune.* No doubt worried that their new ballet would cause Fokine to walk out on them before he completed the productions for the 1912 season, Diaghilev and Nijinsky decided to postpone the *Faun* for a season.

Nijinsky's *Faun* was, for all its twelve minutes, *the* premiere of the 1912 season on 29 May. Diaghilev spared no trouble for his lover's first choreographic attempt and *Daphnis* was postponed until the season's fourth and final program, scheduled for 5 June. Rehearsals were put off to the last minute since Nijinsky, who was to dance *Daphnis,* was involved with the *Faun,* and Diaghilev implored Fokine to cancel the ballet altogether. After bitter discussions, during which Fokine announced his resignation from the company, they finally decided to postpone the premiere until the 8th.

Diaghilev's hesitations over presenting *Daphnis* are unclear. Perhaps he disliked Fokine's choreography, which looked clichéd after Nijinsky's scandalously erotic *Faun.* Perhaps he wished to keep critical attention focused on Nijinsky as choreographer and Nijinsky's energies as dancer directed to the other ballet. In its extended plot—which recounts the innocent love of Daphnis and Chloé, the threats to that love by the shepherd Dorcon, a rival suitor; Lycenion, a temptress; and a group of pirates who abduct Chloé; and the reunion of the lovers through the intercession of Pan—the hour-long *Daphnis* hearkens back to the old kind of ballet, lacking unities of place and time, that Diaghilev had specifically moved away from in his three seasons with the Ballet Russes.

The luscious music for Ravel's sole Diaghilev ballet avoided most of the controversy of the dance, though Karsavina complained about the meter of the finale.* Ravel had conceived his longest score "symphonically, according to a strict tonal plan by the method of a few motifs, the

*Ravel's biographer, Roger Nichols, points out that the well-known story of the dancers mouthing "Ser-ge Dia-ghi-lev" to cope with the 5/4 rhythm is probably apocryphal, since the bar groupings in the finale are three-plus-two, not two-plus-three.

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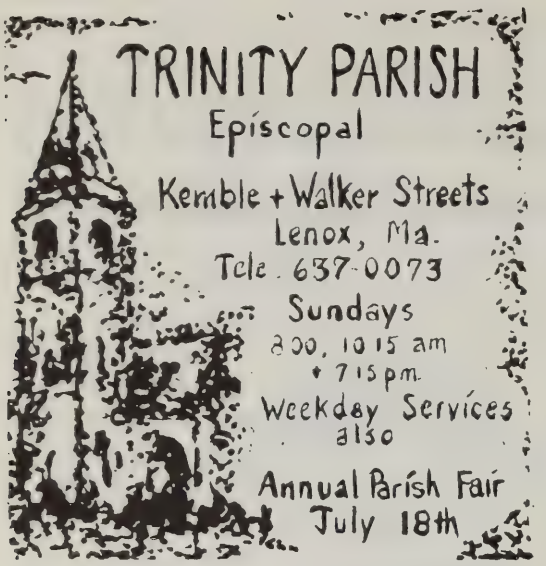
development of which achieves a symphonic homogeneity of style," but the master arranger extracted two concert suites from his score and thereby assured the music a place in twentieth-century concert repertoire. The Second Suite consists of the last scene of the ballet, the scenario of which appears in the score:

> No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloé. They find Daphnis and awaken him. In anguish he looks about for Chloé. She at last appears, encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloé's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloé, in remembrance of the nymph Syrinx, whom the god loved.
>
> Daphnis and Chloé mime the story of Pan and Syrinx. Chloé impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloé comes out and imitates by her dance the accents of the flute.
>
> The dance grows more and more animated. In mad whirlings, Chloé falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloé embrace tenderly. A group of young men come on the stage.
>
> Joyous tumult. A general dance. Daphnis and Chloé.

The orchestration, "more an amusement than a travail" for Ravel, is a treasure chest of glories, especially in those moments when the music passes from piccolo to flute to alto flute, or in the chromatic trumpet fanfares. To be sure, there are recognizable passages: the wordless chorus reminiscent of Debussy's *Nocturnes,* and Borodin's *Prince Igor* Dances in the final pages of the score. But even if Ravel had in mind that first evening at the Ballet, when he heard the harp arpeggios and shepherd's pipe in the Sunrise and Pastoral scene from Tcherepnin's *Armide* as well as *Prince Igor,* there are few evocations of nature so sublime as this Daybreak, wind melodies so rich as those in the Pantomime, or dances so joyous as this finale.

—from notes by
Susan Feder

Susan Feder, now editorial assistant for a projected Grove Dictionary of American Music, was for two years the editor of the San Francisco Symphony's program book. Her note for *Daphnis and Chloé* is used here by permission of that orchestra.



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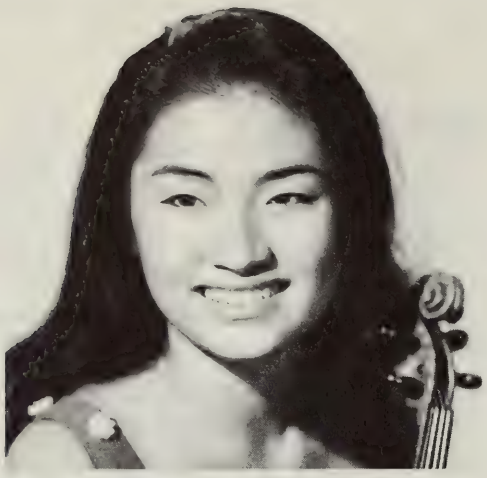




André Previn

André Previn, music director of the Pittsburgh Symphony, was born in Berlin, studied piano at the Berlin Conservatory, moved with his family to California in 1939, and at age sixteen joined the music department of MGM, where he won four Academy Awards. In California he studied conducting with Pierre Monteux and composition with Joseph Achron and Mario Castelnuovo-Tedesco. Since 1960 he has been a guest conductor of the world's major symphony orchestras, including those of Amsterdam, Berlin, Chicago, Cleveland, Vienna, Los Angeles, New York, Paris, and Philadelphia. He was music director of the Houston Symphony from 1967 to 1969 and in 1968 was appointed principal conductor of the London Symphony Orchestra, holding that position for ten years and touring with that orchestra to America, Russia, Europe, and the Far East. In September 1971 he made his Edinburgh Festival debut; he was artistic director for the South Bank Summer Music Festival from 1973-74; and he has recorded extensively for RCA and EMI with the London Symphony, the Chicago Symphony, and the Pittsburgh Symphony, of which he became music director in August 1976 and which he led on a nine-city European tour in June 1978.

In addition to his activities as a conductor, Mr. Previn is also a composer and pianist. His more recent works include a cello concerto, a guitar concerto, two quintets for winds and brass, and a suite of piano preludes commissioned and performed by Vladimir Ashkenazy. As a pianist he is active in chamber music and occasionally plays concertos while conducting from the keyboard. Mr. Previn has a long-term contract with BBC Television, and in America he is host for the television series "Previn and the Pittsburgh." Prior to this summer, Mr. Previn was guest conductor with the Boston Symphony on two previous occasions, for concerts at Tanglewood in 1977 and 1980. His most recent recordings include *A Different Kind of Blues* with violinist Itzhak Perlman, and the first digital recording of the Berlioz *Requiem*, with the London Philharmonic.



Kyung- Wha Chung

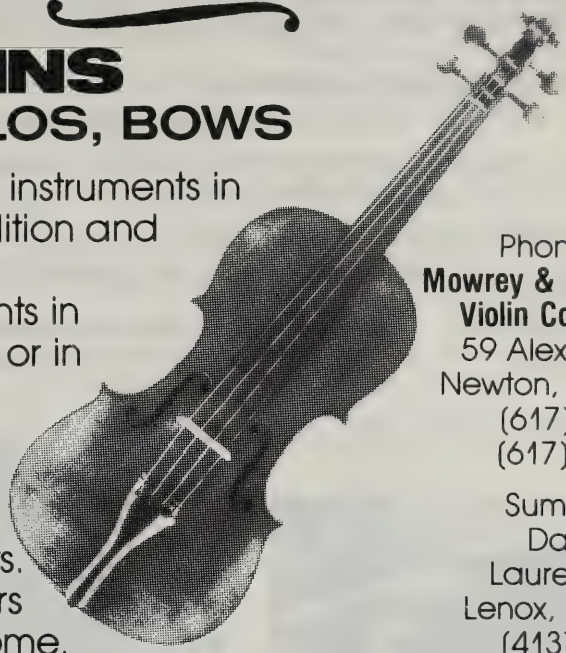
Born in Seoul, Korea, the youngest daughter in a family of seven, violinist Kyung-Wha Chung made her debut with orchestra playing the Mendelssohn Concerto when she was nine and came to the United States three years later to study with Ivan Galamian at the Juilliard School. In 1967 she took first prize at the prestigious Leventritt Competition, and she then appeared with leading American orchestras and in recital coast-to-coast. Her debut in Israel came when she replaced Nathan Milstein on two days' notice for seven concerts with the Israel Philharmonic. Upon her return to Korea, six thousand people jammed a 4,500-seat hall to cheer her performance. Her European debut in 1970 with André Previn and the London Symphony led to immediate engagements for three more London concerts, a tour of Japan, a television appearance, and her award-winning recording for London/Decca of the Tchaikovsky and Sibelius concertos. She has since made over a dozen concerto and recital albums.

Ms. Chung has appeared as soloist under such renowned conductors as Abbado, Barenboim, Davies, de Waart, Dorati, Dutoit, Giulini, Haitink, Jochum, Kempe, Leinsdorf, Levine, Maazel, Mehta, Muti, Previn, Rostropovich, Rozhdestvensky, and Solti, and her frequent orchestral appearances have included the New York Philharmonic, the National Symphony, the London Philharmonic, the Philharmonia, and the Amsterdam Concertgebouw. She has appeared on television numerous times; the BBC has made a one-hour documentary about her, and Unitel filmed her performance of the Mendelssohn concerto with the Chicago Symphony and Sir Georg Solti. In addition to a number of recitals, Ms. Chung's 1981-82 engagements include concerto performances with more than ten major orchestras, including those of New York, Philadelphia, Cleveland, Los Angeles, and San Francisco. For her only previous appearances with the Boston Symphony Orchestra, in November of 1975, she performed the Bartók Second Violin Concerto under the direction of Seiji Ozawa.

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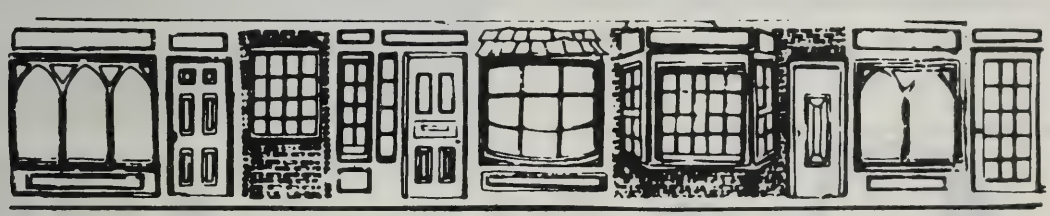
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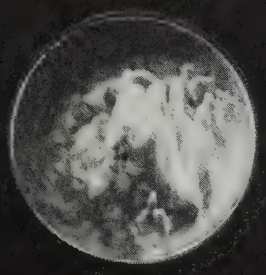
Sept. 6, Clark, Schuldmann, Lurtsema
(cello, piano, narrator)

Sept. 27, Beaux Arts Trio

Oct. 11, Primavera String Quartet

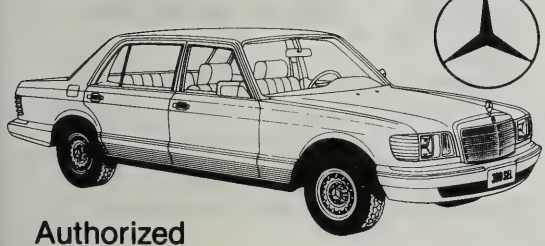
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LUNCHEON 12:15 p.m.
TALK 1:00 p.m.
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Basic membership is $25 per individual or $35 for immediate family. Each membership category automatically entitles its members to the benefits of all preceding categories.

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Friends of Music at Tanglewood may attend free concerts performed by students of the Berkshire Music Center, the BSO's distinguished academy for advanced study of music.

The fascinating Talks and Walks series is also available to all Friends. These talks feature a member of the Boston Symphony or guest artist and are followed by a guided tour of the Tanglewood grounds.

The orchestra's bi-monthly newsletter, *BSO*, will keep you, as a Friend, informed of Symphony activities throughout the year.

Donor
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Donors will receive advance Tanglewood concert schedule and ticket application form prior to sale to the general public.

Contributor
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The Tanglewood Tent is a pleasant gathering place where bar service is provided and picnic space is available on concert days.

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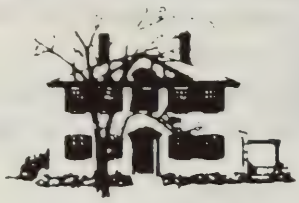
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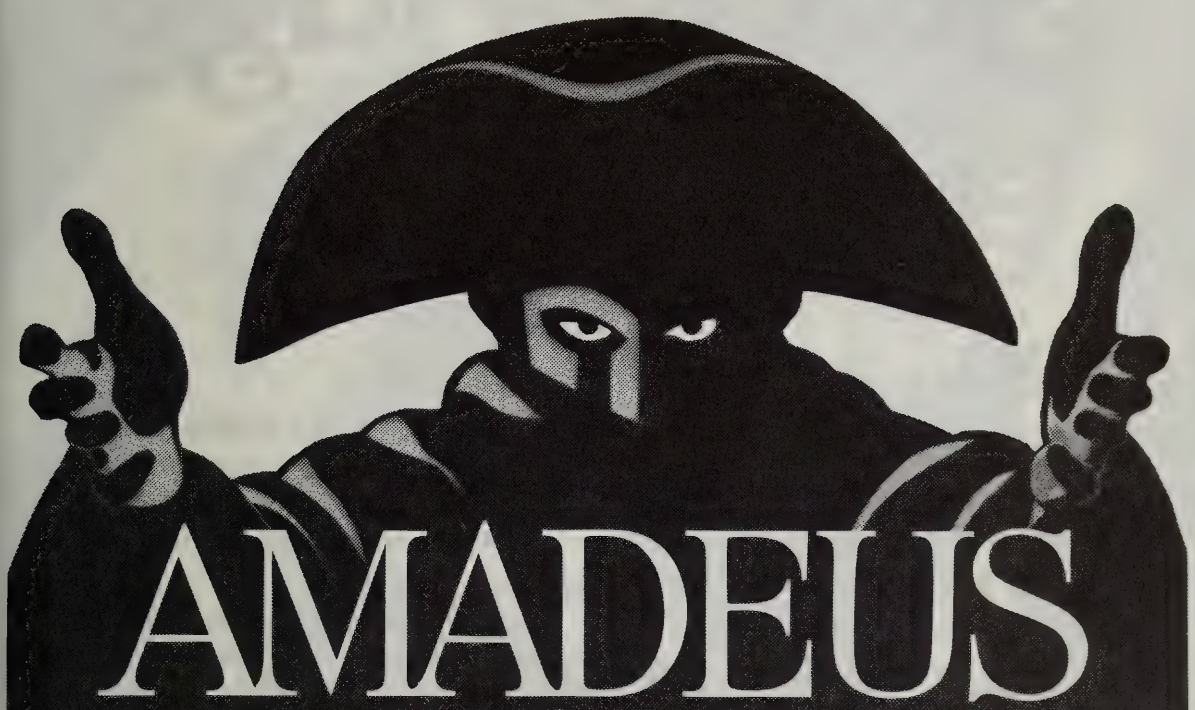
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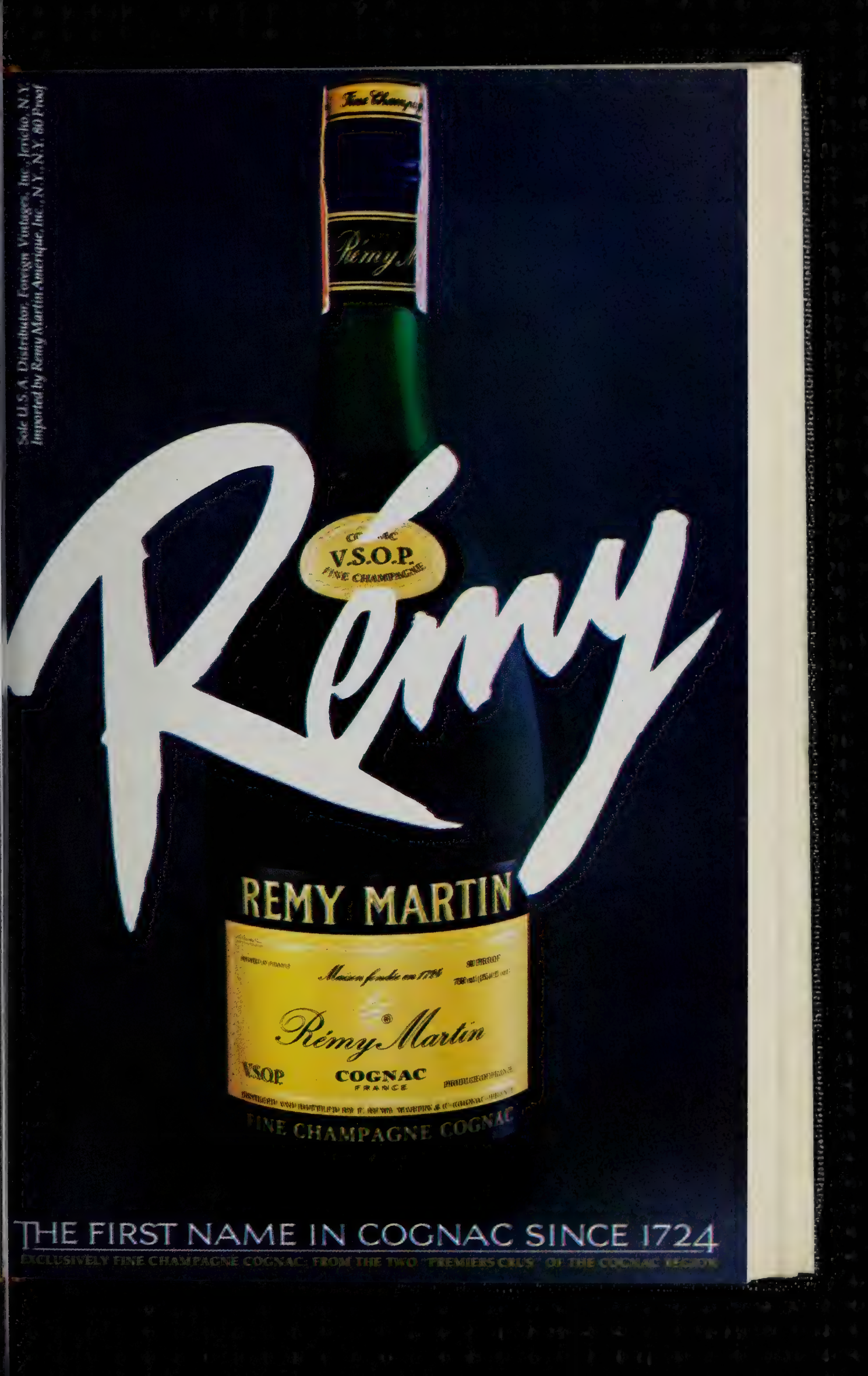
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Friday, 14 August at 9

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HAYDN
Symphony No. 101, *The Clock*

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Scheherazade

Saturday, 15 August at 8:30

BOSTON SYMPHONY ORCHESTRA
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ALICIA DE LARROCHA, piano

WEBERN
Im Sommerwind

MOZART
Piano Concerto No. 24
in C minor, K.491

MAHLER
Symphony No. 1

Sunday, 16 August at 2:30

BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor
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Overture to *Beatrice and Benedict*

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Mother Goose (complete)
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ANDRÉ PREVIN, piano

Music of Mozart, Barber, and Brahms

Friday, 21 August

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ORCHESTRA
SEIJI OZAWA,
GUNTHER SCHULLER,
ANDRÉ PREVIN, and
JOHN WILLIAMS, conductors

Saturday, 22 August at 8:30

BOSTON SYMPHONY ORCHESTRA
JOSEPH SILVERSTEIN, conductor
YUZUKO HORIGOME, violin

BERLIOZ
King Lear Overture

SIBELIUS
Violin Concerto

MENDELSSOHN
Symphony No. 4, *Italian*

Sunday, 23 August at 2:30

BOSTON SYMPHONY ORCHESTRA
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FAYE ROBINSON, soprano
JUDITH BLEGEN, soprano
DEBORAH SASSON, soprano
FLORENCE QUIVAR, mezzo-soprano
LORNA MYERS, mezzo-soprano
KENNETH RIEGEL, tenor
BENJAMIN LUXON, baritone
GWYNNE HOWELL, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
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MAHLER
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of a Thousand

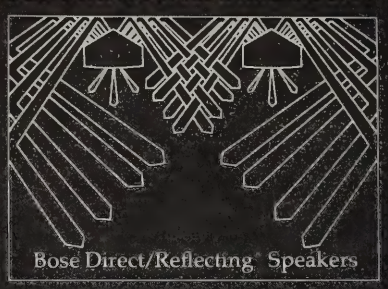
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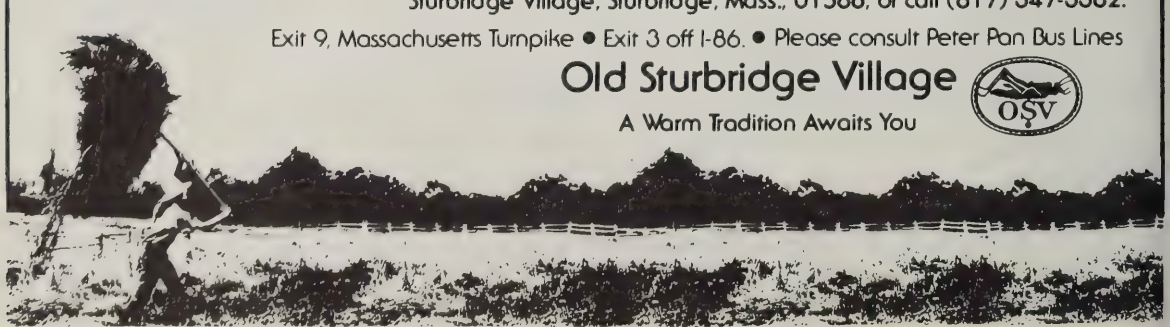
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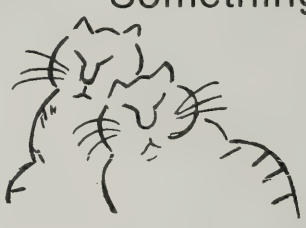
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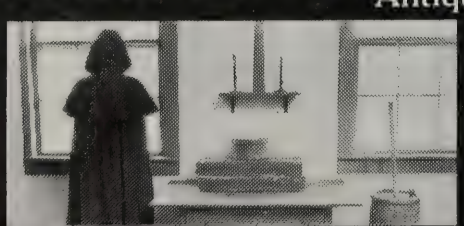
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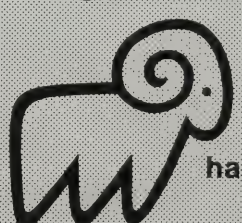
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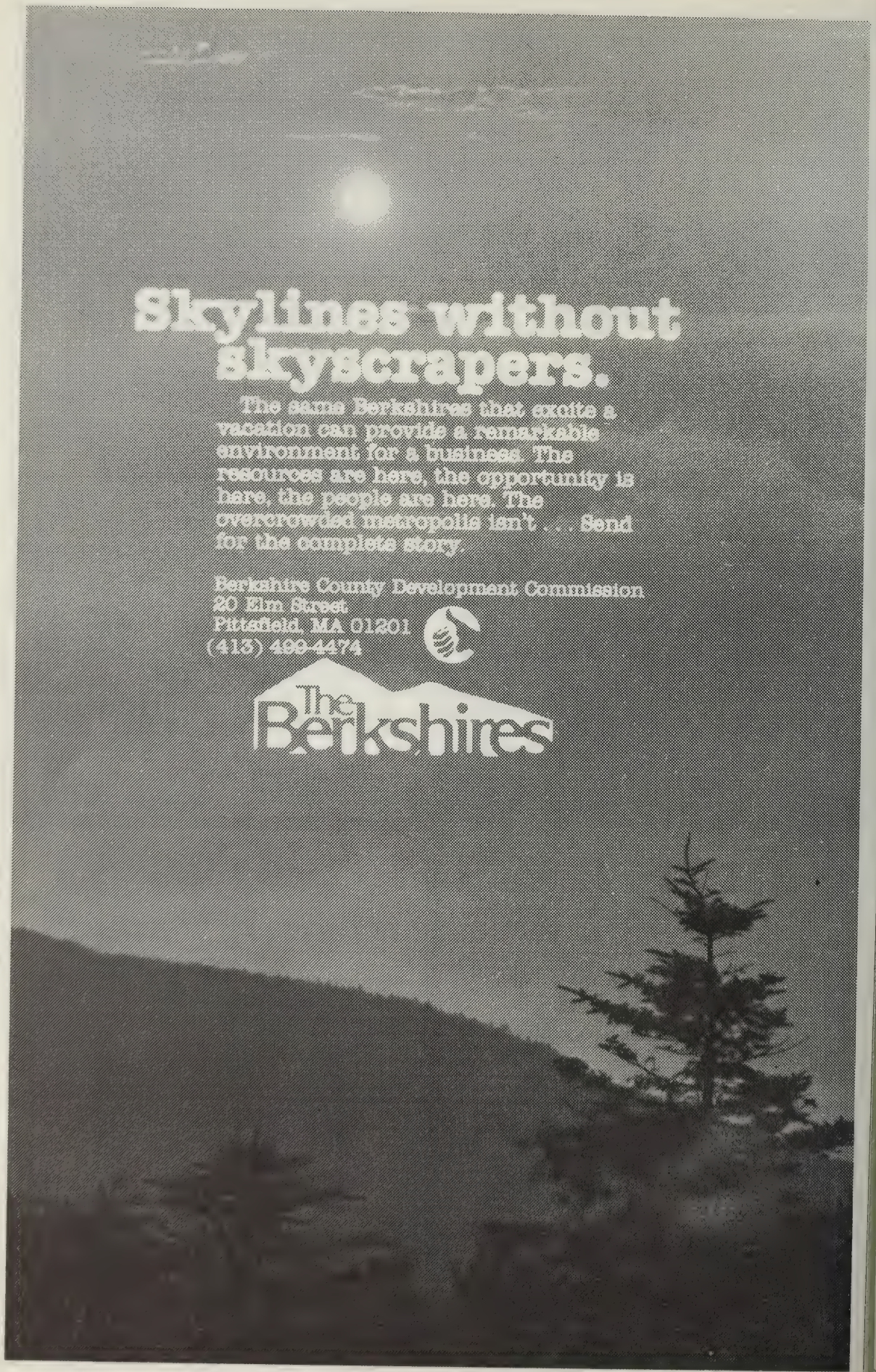
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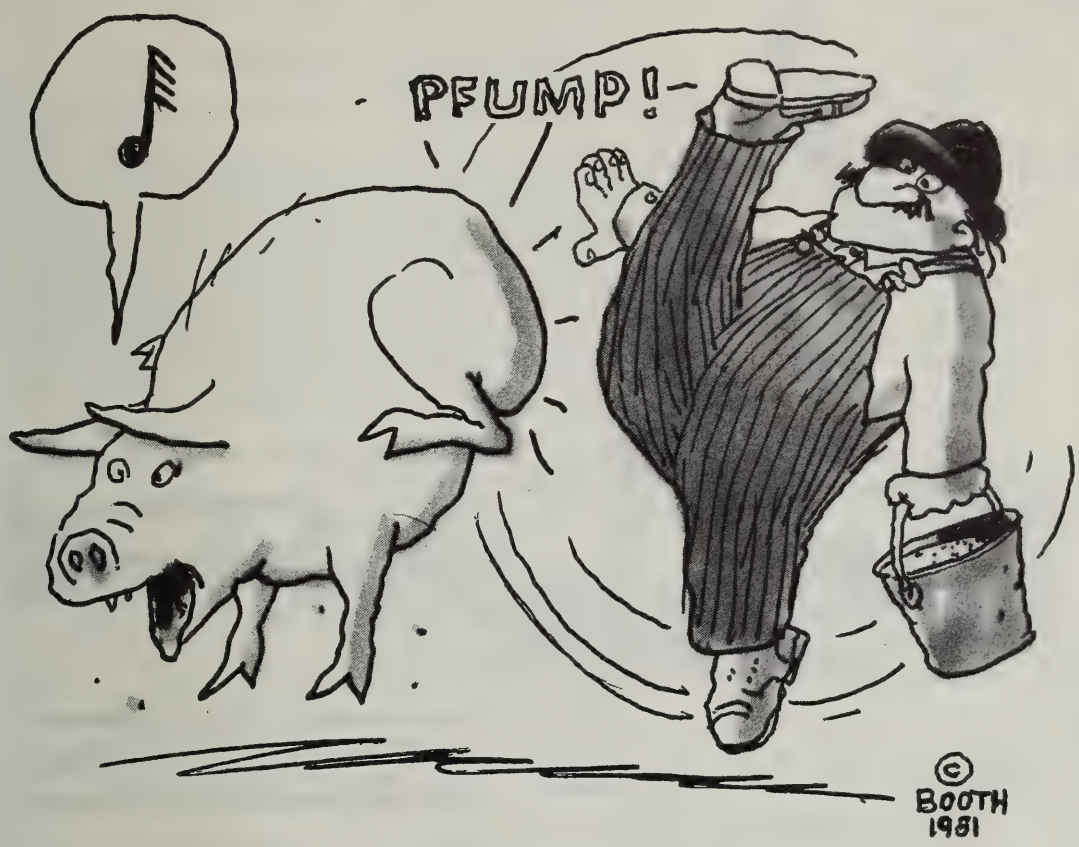
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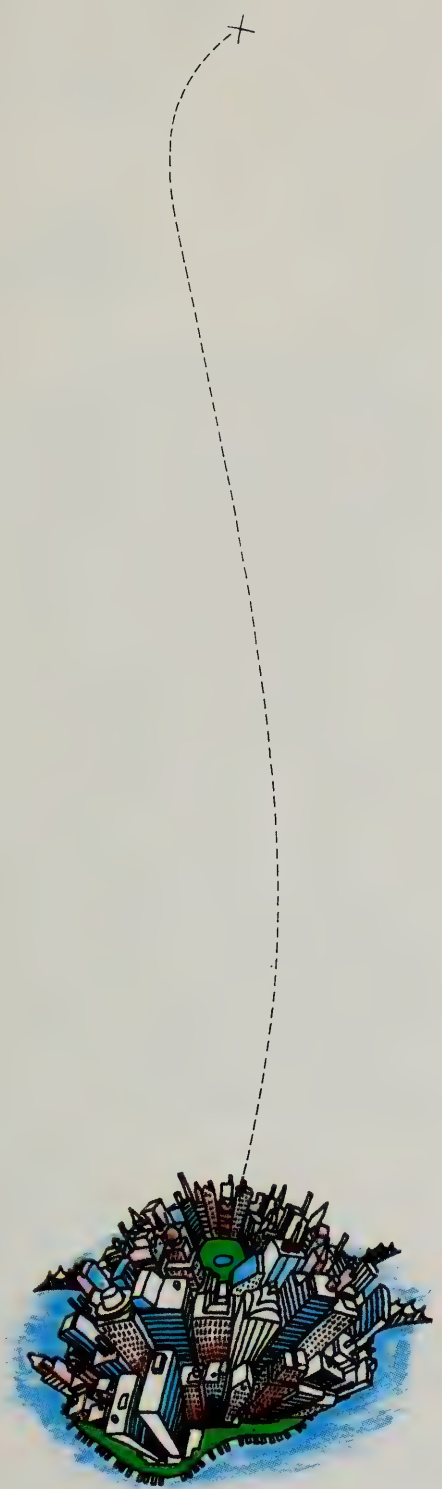
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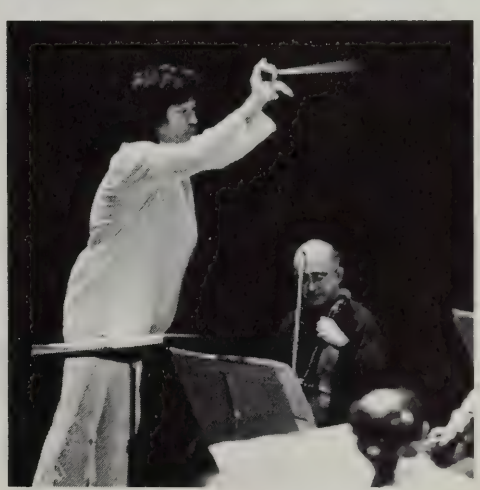
BSO NEWS NOTES

Centennial News

On 22 October 1981 the Boston Symphony Orchestra celebrates its one hundredth birthday, and two very special events will mark the occasion that week. Sunday, 18 October is the date for a gala concert and dinner dance: Seiji Ozawa will lead the orchestra in an unprecedented program featuring world-renowned guest artists Itzhak Perlman, Leontyne Price, Mstislav Rostropovich, Rudolf Serkin, and Isaac Stern, all of whom will be guests of honor at the dinner dance to follow at the Park Plaza Hotel in Boston. And on 22 October, the actual birthday, Seiji Ozawa will lead the Boston Symphony in a free outdoor performance of Beethoven's Ninth Symphony on the Boston Common, with soloists Faye Robinson, Katherine Ciesinski, Dennis Bailey, and John Cheek, as well as John Oliver's Tanglewood Festival Chorus.

The following week, Mr. Ozawa and the orchestra begin a three-week, eleven-concert international tour taking them to Osaka, Nagoya, and Tokyo in Japan, then to Paris, Frankfurt, Berlin, Vienna, and London. This continues the orchestra's centennial tour activities which began in March with a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years.

The orchestra's 1980-81 hundredth-anniversary season has been marked by other observances as well. Two of the twelve works commissioned by the Boston Symphony Orchestra for its centennial—Leonard Bernstein's Divertimento for Orchestra and Peter Maxwell Davies's Symphony No. 2—have already been performed, and John Corigliano's *Promenade* Overture written for the Boston Pops had its premiere in Symphony Hall last month. A poster to commemorate the orchestra's one hundredth birthday was specially commissioned from Robert Rauschenberg, one of America's most prominent artists; this strikingly colorful montage is available in two forms, a special limited edition of 300 signed and numbered lithographs available through the BSO Friends' Office, or as a printed poster available at the Glass House on the Tanglewood grounds. Also available at the Glass House is a special souvenir booklet, "The First Hundred Years," printed in conjunction with a centennial exhibit mounted in Symphony Hall last February and offering a wonderful assortment of photographs along with essays on various aspects of the Boston Symphony Orchestra's activities and history.



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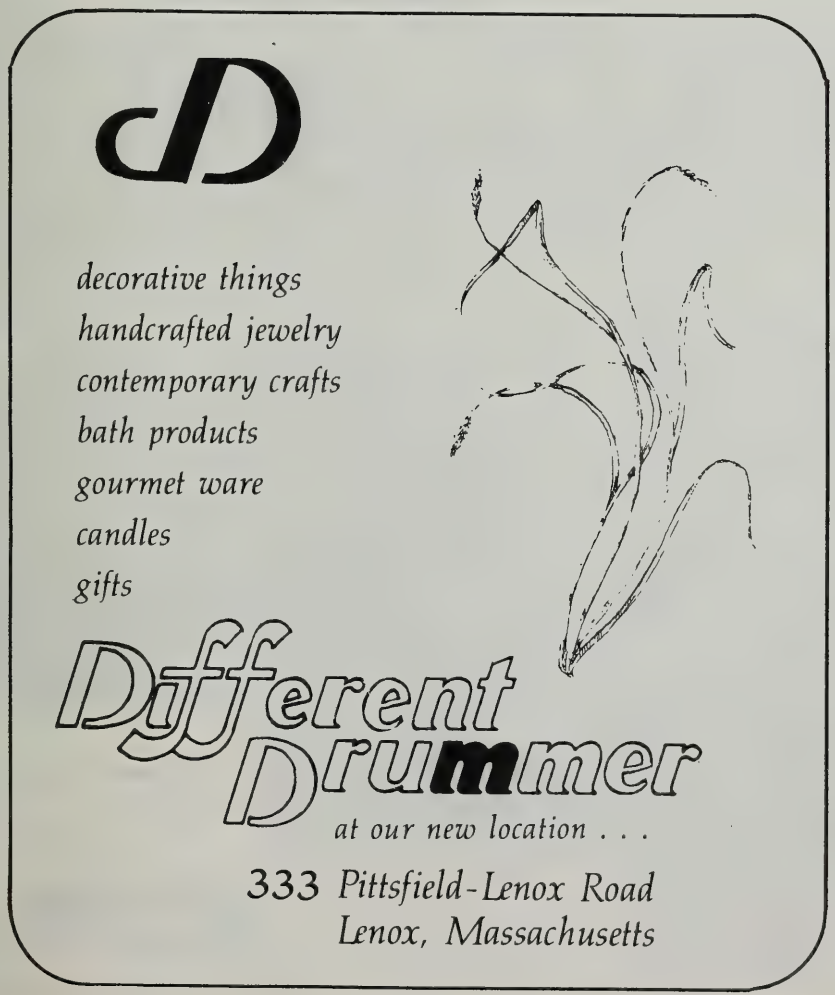
Wolfgang Amadè Mozart (1756-1791) virtually created the genre of the piano quartet with his two contributions to the medium, K.478 in G minor and K.493 in E flat major. The first one, completed on 16 October 1785, had been written in response to a commission for three works from the publisher Franz Anton Hoffmeister. But that work had not sold well (apparently it was too difficult for the amateur musicians who comprised the largest part of the buying public), and Hoffmeister decided to cancel the contract rather than waste money publishing more works that wouldn't sell. Still, Mozart did write another piano quartet, about nine months later—his first piece to be completed after his extended labor on the score of *Le nozze di Figaro;* but the second quartet was, in the end, published by Hoffmeister's rival Artaria.

Although Mozart's piano quartets are the earliest to remain in the repertoire, Mozart did have a model for the E flat work in the form of a set of *"Quatuors"* by Johann Schobert (d. 1767), whose Opus VII included a piano quartet in E flat that has striking harmonic parallels with Mozart's opening and which apparently served as a catalyst for Mozart's imagination. But of course K.493, despite a modest bow to an older composer, is pure Mozart throughout, the mature Mozart who had just demonstrated his powers as the greatest master of comic theatrical timing who ever lived. The E flat quartet does not contain the rich emotional depths of the earlier quartet (depths that Mozart invariably plumbs when composing in the key of G minor), but it is serene and witty, with the piano serving to lead the dialogue in contradistinction to the strings. The slow movement is lavish in its lyricism, while the finale is filled with jesting repartee led again by the piano, with conversational crosscurrents that bring a smile with their epigrammatic wit.

Samuel Barber (1910-81) composed his only work for woodwind quintet—and one of his relatively rare pieces of purely instrumental chamber music—on commission from the Chamber Music Society of Detroit. The work was premiered at the Detroit Institute of Arts on 20 March 1956. Perhaps it was the outdoorsy sound of the wind instruments, so characteristic of eighteenth-century serenades (which, of course, only took place in summer weather) that suggested the notion of "summer music" for the piece. In any case, the opening, marked "Slow and indolent," introduces an upper-neighbor-note figure in the horn that perfectly captures the lassitude of a hot summer day. This figure runs almost throughout the quintet as a frequent accompaniment, sometimes in several parts at once, as if they are all momentarily drained of energy. A splash of roulades on the flute, clarinet, and bassoon brings on the oboe with a tender, hesitating little song, accompanied by the neighbor-note figure. A lively and much faster section provides striking contrast, though the hesitant song of the oboe soon returns. Both of these elements are worked out against one another as the motion builds to "Joyous and flowing" before returning to the opening material for a final leavetaking and a brilliant, buzzing conclusion.

Johannes Brahms (1833-97) was a notoriously private composer. He was intensely aware of the attention that was being paid to Beethoven's

sketches by the first generation of musical scholars investigating Beethoven's artistic development, and he was determined to prevent that kind of second-guessing as far as he was concerned. To that end he more or less systematically destroyed sketches after he finished a piece and destroyed pieces that did not come up to his very high standards. The result is that it is very difficult to enter into the composer's workshop, a process that is always fascinating to music-lovers who have been moved by the final result. How interesting it would be to be able to peruse, for example, the sketches for a symphony that ended up as the basis of the first piano concerto, or those for the string quintet (an apparent homage to Schubert's great C major contribution to that medium) that were transformed into the F minor piano quintet! But, alas, all of the earlier sources for such studies seem to be totally lost. There is, however, one fascinating and unusual example of a work written early in Brahms's life that he reworked and essentially recomposed at a very late stage, and this work—the present trio in B major—provides a fascinating direct comparison between the young Brahms and his mature counterpart. And contrary to his usual practice, he did not suppress the earlier version, but rather suggested to his publisher that both be kept in print. The trio was originally completed early in 1854, in the composer's twenty-first year; he undertook the revision thirty-five years later, and it was finally published in 1891.



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Today it is the final version that is almost always performed (and will be performed here), but the earlier version allows us to glimpse the unfettered young composer, stretching his wings to soar in luxuriant flight. By comparison the later composer has reined in his fancy and preferred to produce a much tauter web of ideas. The most striking illustration of the differences comes immediately upon considering the comparative lengths of the movements in the two versions: except for the scherzo (which is substantially identical both times), the earlier version is more than half again as long as the later one. In effect, Brahms has taken the same musical ideas and composed quite different works from them.

In the final version, the first movement grows out of a long-breathed lyrical melody gradually enlivened by a syncopated accompaniment figure, to which is added later a three-note neighbor-note motive worked out in much of the development. The scherzo is a whirlwind in B minor, relaxing slightly in the B major of the engagingly genial Trio, rich with parallel thirds and sixths. The Adagio grows from a chorale-like theme in the piano that is delicately elaborated from its original straightforward presentation. The final Allegro, surprisingly in the minor mode, starts off with a staccato rhythmic motive in the cello that seems to be stuck within a three-note span, circling around the dominant, before it takes off in a widening spiral, to be followed in the same course by the violin, while the piano keeps up a turbulent background of triplets. In contrast to this tightly closed theme, the secondary idea in D major is an expansive melody rocketing over a wide range. The interplay of the two ideas yields a powerful conclusion to this mature work that has grown out of a youthful one. Its mastery is evident throughout, and though we still call it "Opus 8," there was certainly a real point in the composer's sly suggestion to his publisher that the revised version be called "Opus 108."

—Steven Ledbetter

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RECORDINGS

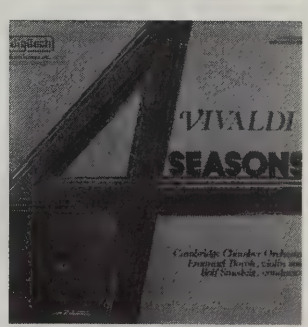
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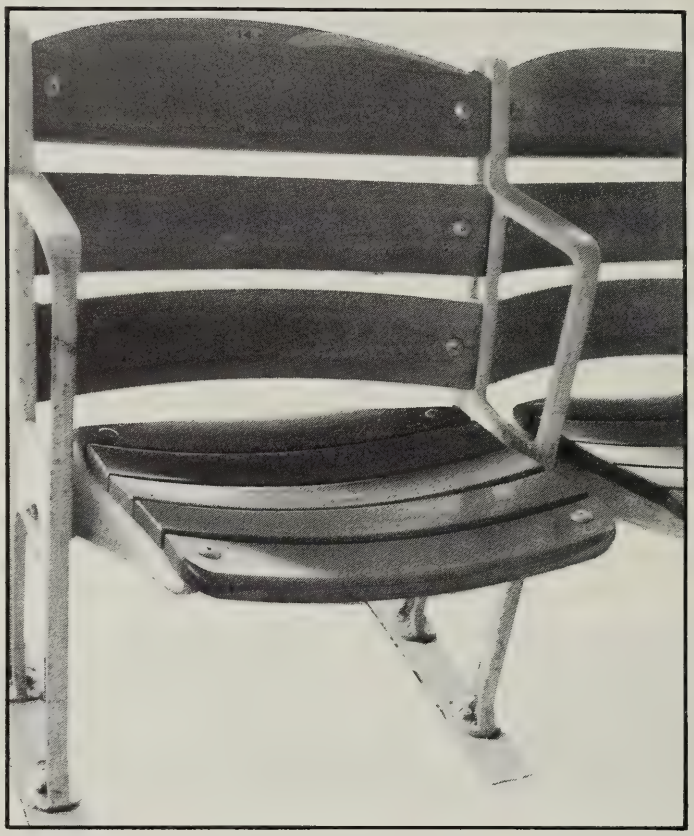
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1981 Tanglewood

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Sir Colin Davis, Principal Guest Conductor
Joseph Silverstein, Assistant Conductor

Tanglewood on Parade

Friday, 21 August 1981

(For the benefit of the Berkshire Music Center)

2:00 Gates Open

2:10 Fanfare at Main Gate:
Ronald Barron
(Theatre Colonnade
in case of rain)

2:30 Boston University
Tanglewood Institute
Young Artist Orchestra
(Theatre-Concert Hall)

3:30 Berkshire Music Center
Vocal Concert
(Chamber Music Hall)

3:45 Berkshire Music Center
Chamber Music
(Theatre-Concert Hall)

4:45 Boston University
Tanglewood Institute
Chamber Music
(Chamber Music Hall)

6:15 Boston University
Tanglewood Institute
Empire Brass Quintet
Symposium Concert
(Main House Porch;
Chamber Music Hall
in case of rain)

7:30 Berkshire Highlanders
(Lion Gate)

8:00 Eastover Train
(Main Gate)

8:15 Fanfare at rear of Shed:
Roger Voisin

8:40 Fanfare from Shed stage:
Rolf Smedvig

9:00 Gala Concert

Artillery, cannon, and train supplied by George Bisacca of Eastover, Inc.
Hot air balloon courtesy Mr. Charles Joseph, New York City
Scottish folk music courtesy the Berkshire Highlanders
Fireworks over the Stockbridge bowl following the Gala Concert

1981 Tanglewood

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Sir Colin Davis, Principal Guest Conductor
Joseph Silverstein, Assistant Conductor

TANGLEWOOD ON PARADE

Friday, 21 August at 9

BOSTON SYMPHONY ORCHESTRA
BERKSHIRE MUSIC CENTER ORCHESTRA

SEIJI OZAWA,
GUNTHER SCHULLER,
ANDRÉ PREVIN, and
JOHN WILLIAMS conducting

BENJAMIN LUXON, baritone

STRAUSS	*Don Juan,* Tone poem after Lenau, Opus 20
	BERKSHIRE MUSIC CENTER ORCHESTRA, ANDRÉ PREVIN conducting
GRIEG	Symphonic Dances, Opus 64
	No. 3 in D
	No. 2 in A
	No. 4 in A
	BERKSHIRE MUSIC CENTER ORCHESTRA, GUNTHER SCHULLER conducting

INTERMISSION



RODGERS — *Carousel* Waltz
"Soliloquy" from *Carousel*

BOSTON SYMPHONY ORCHESTRA,
JOHN WILLIAMS conducting
BENJAMIN LUXON, baritone

TCHAIKOVSKY — *1812,* Festival overture, Opus 49

BOSTON SYMPHONY ORCHESTRA and
BERKSHIRE MUSIC CENTER ORCHESTRA,
SEIJI OZAWA conducting

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The Berkshire Music Center is funded in part by a generous grant from the National Endowment for the Arts in Washington, D.C.

New England Telephone salutes the Boston Symphony Orchestra on the occasion of its centennial season.

Bell System American Orchestras on Tour



The Boston Symphony Orchestra's 1981 national tour was supported, in part, by the Bell System Orchestras on Tour Program, which funds national tours by major American orchestras.

NOTES

In 1890, under the impact of his love for Pauline de Ahna, later to become his wife, **Richard Strauss** chose to treat Nicholas von Lenau's fragmentary poem *Don Juan* as the basis of a fiery and passionate orchestral tone poem. He was already beginning to be recognized as a budding composer of considerable ability, with some large-scale works *(Aus Italien* and *Macbeth)* behind him, and he had turned from a Mendelssohnian conventionality to a strong interest in Wagner's "music of the future" and Liszt's symphonic poems. It was the first performance of *Don Juan,* which Strauss conducted in Weimar on 11 November 1889, that established him firmly as a young master. It was the first of a series of masterly tone poems that dazzled, shocked, and amazed audiences throughout Europe. The work is basically in sonata form, with self-contained episodes, based on material whose principal elements are contained in the magnificent opening theme, which brings on the piece with unparalleled orchestral virtuosity that never slackens throughout the score. The pyrotechnics are balanced by broad, singing melodies of telling effect, with a sense of surefooted continuity remarkable in a composer still not out of his twenties.

Edvard Grieg probably composed his Symphonic Dances, Opus 64, for the Bergen Festival in 1898, though they were not, in fact, performed there. The dances were published first for piano four-hands, but as the title itself suggests, they were conceived with their orchestral possibilities in mind, and Grieg himself produced the orchestration (unlike the earlier Norwegian Dances, which had been scored by Hans Sitt). The dances chosen for inclusion came from a treasury of Norwegian folk music, *Ældre og nyere Fjeldmelodier (Mountain melodies old and new),* compiled by Ludvig Mathias Lindeman; this collection had opened Grieg's eyes to the possibilities of the folk music of his native land, with its characteristic melodic intervals, tonality, rhythms, and primitive polyphony. He had been drawing from the collection for years for many of his characteristic Norwegian piano pieces. The Symphonic Dances use tunes mostly of the *halling* and *spingdans* types and give Grieg every opportunity to employ his great talent at continuously, kaleidoscopically reharmonizing the simple and repeated diatonic phrases of the folk melodies.

In addition to being one of the cornerstones of the American musical theater, *Carousel,* the second show produced by the team of **Richard Rodgers** and Oscar Hammerstein II, is a model of the imaginative adaptation and transmutation of a spoken play into a musical one. Beyond Americanizing Ferenc Molnar's dramatic fantasy *Liliom* by moving the scene from Budapest to the coast of Maine, Rodgers and Hammerstein created musical scenes that provide plot exposition and character development often more effectively than the original play did, with the result that *Carousel,* along with not more than a dozen musicals since then, has earned the label "Broadway opera" from one of the foremost students and conductors of the American musical theater, Lehman Engel. Molnar's play opens with a scene showing the young Julie's interest in the handsome ne'er-do-well carousel barker Liliom and the jealousy of the older woman who owns the carousel and considers Liliom her own property. The musical version conveys the same expository information

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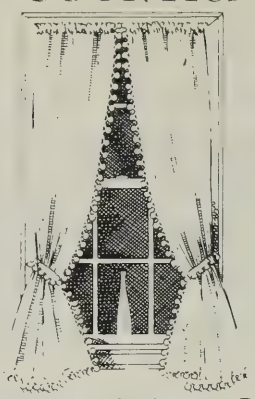
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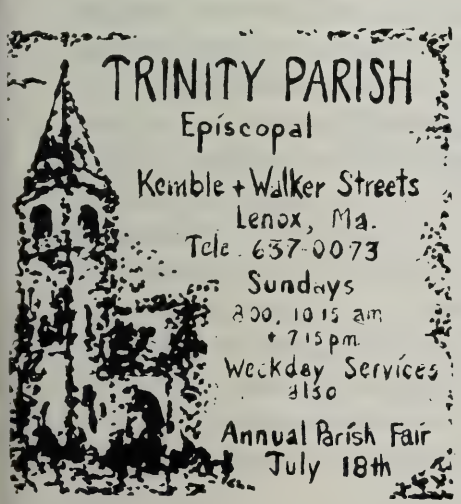
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without the necessity of speaking a single word through a lilting suite of waltzes during which we see Billy Bigelow (Liliom) help Julie Jordan onto the carousel, her obvious infatuation with him, and the reaction of the proprietress. While all this is happening, the *Carousel* Waltz sets the tone for the whole show and conveys the atmosphere of the carnival setting of the first scene.

Throughout *Carousel,* spoken dialogue and song are interwoven in a masterful way that was quite new to the American theater. Perhaps the most unusual and daring song in a popular, commercially produced show is Billy's *Soliloquy,* virtually an operatic *scena.* Billy and Julie have gotten married, though it has caused him to lose his job at the carousel, since the owner insists that the girls will only be attracted to the ride by an unmarried barker. Julie has been supporting him, but when she reveals to him that she is pregnant, he is stunned at the prospect of fatherhood. The *Soliloquy* allows us to penetrate the callous outer shell of this hardened character and perceive his own inner doubts and his bluff of self-protective arrogance. The number is utterly atypical of the show-tune form or style; it moves progressively from one idea to another, never settling into the thirty-two-bar chorus that we usually expect, but building to its vocal and dramatic climax. By the end of this monologue, Billy has made the fateful decision on which the remainder of the plot hinges.

Tchaikovsky's concert overture with the official title *"The Year 1812"* was composed in 1880 and first performed in Moscow on 20 August 1882. The central event of the year 1812 for any Russian, of course, was Napoleon's discomfiture at Moscow and his humiliating and devastating march back to western Europe. Tchaikovsky composed this musical tribute to the Russian victory essentially as a potboiler, aimed at popular success, and in that he was not mistaken. The quotation of familiar tunes (at least familiar to his Russian audience) guaranteed a patriotic response: the hymn *"God preserve the Tsar,"* the appearance of *La Marseillaise* gradually overwhelmed by the "Russian" music, and the concluding Imperial anthem, reinforced by bells and cannon, have made the overture a popular showpiece from its very first performance.

—Steven Ledbetter



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Bach - Franck - Ravel - Prokovief - Scriabin

Bartok Centennial Concert
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Stockbridge Chamber Concerts

The Boston Symphony Chamber Players



The 1980-81 season marks the Boston Symphony Chamber Players' sixteenth year as a performing ensemble. No strangers to international music-making, they have traveled to Europe, South America, and the Soviet Union, and they perform regularly throughout the United States. The Boston Symphony Chamber Players is the world's only permanent chamber music ensemble made up of a major symphony orchestra's principal string, woodwind, brass, and percussion players. The ensemble performs all the standard chamber music literature and can expand the range of its repertory to include additional works by calling upon other members of the Boston Symphony Orchestra or enlisting the services of such distinguished guest artists as Gilbert Kalish, the group's regular pianist. Other pianists who have performed with the Chamber Players include Claude Frank, Misha Dichter, and Peter Serkin; the ensemble has also been joined by guest artists ranging from sopranos Phyllis Curtin and Bethany Beardslee to Tashi and the Tokyo String Quartet.

The Chamber Players' activities include an annual three-concert series in Boston's Jordan Hall, regular appearances in New York City, performances at Tanglewood, and a busy schedule of touring and recording. The group has recorded for RCA, Deutsche Grammophon, and CBS. Their first album earned them a Grammy award, and their recent Deutsche Grammophon release of Strauss waltzes as transcribed by Schoenberg, Berg, and Webern won the prestigious Deutsche Schallplattenpreis as well as citations from numerous recordings publications. Another recent disc continues their investigation of the transcription repertory with music of Schoenberg, Berg, and Debussy, and their latest release is a performance on CBS of Ravel's *Chansons madécasses* with mezzo-soprano Frederica von Stade. Other discs include sonatas by Debussy, the Dvořák Opus 77 string quintet, and the complete chamber music of Stravinsky, as well as that composer's *Histoire du soldat*. The Boston Symphony Chamber Players have just recently recorded the Schubert Octet for winds and strings, to be released by Nonesuch records.



André Previn

André Previn, music director of the Pittsburgh Symphony, was born in Berlin, studied piano at the Berlin Conservatory, moved with his family to California in 1939, and at age sixteen joined the music department of MGM, where he won four Academy Awards. In California he studied conducting with Pierre Monteux and composition with Joseph Achron and Mario Castelnuovo-Tedesco. Since 1960 he has been a guest conductor of the world's major symphony orchestras, including those of Amsterdam, Berlin, Chicago, Cleveland, Vienna, Los Angeles, New York, Paris, and Philadelphia. He was music director of the Houston Symphony from 1967 to 1969 and in 1968 was appointed principal conductor of the London Symphony Orchestra, holding that position for ten years and touring with that orchestra to America, Russia, Europe, and the Far East. In September 1971 he made his Edinburgh Festival debut; he was artistic director for the South Bank Summer Music Festival from 1973-74; and he has recorded extensively for RCA and EMI with the London Symphony, the Chicago Symphony, and the Pittsburgh Symphony, of which he became music director in August 1976 and which he led on a nine-city European tour in June 1978.

In addition to his activities as a conductor, Mr. Previn is also a composer and pianist. His more recent works include a cello concerto, a guitar concerto, two quintets for winds and brass, and a suite of piano preludes commissioned and performed by Vladimir Ashkenazy. As a pianist he is active in chamber music and occasionally plays concertos while conducting from the keyboard. Mr. Previn has a long-term contract with BBC Television, and in America he is host for the television series "Previn and the Pittsburgh." His most recent recordings include *A Different Kind of Blues* with violinist Itzhak Perlman, and the first digital recording of the Berlioz *Requiem,* with the London Philharmonic. In addition to last weekend's Boston Symphony concerts, Mr. Previn was guest conductor with the BSO at Tanglewood in 1977 and 1980. Last summer he also led the Berkshire Music Center Orchestra in a performance of Vaughan Williams's Symphony No. 5.



Gunther Schuller

Born in New York City in 1925, composer/conductor/educator/author/administrator Gunther Schuller has maintained a long-standing association with the Boston Symphony Orchestra: he was acting head of the composition department of the Berkshire Music Center at Tanglewood from 1963 to 1965; in 1965 he succeeded Aaron Copland as head of that department and became responsible for directing contemporary music activities; and in 1970 he was appointed to his present post as artistic director of the Berkshire Music Center. He has been guest conductor with the Boston Symphony on numerous occasions since his first appearance in 1964, and his music has been performed at Boston Symphony concerts under the direction of Erich Leinsdorf, William Steinberg, Bruno Maderna, Seiji Ozawa, and Mr. Schuller himself.

Mr. Schuller was playing in the New York Philharmonic under Toscanini at sixteen, was appointed principal French horn of the Cincinnati Symphony at seventeen, was soloist with that orchestra the following season in his own horn concerto, and by nineteen had accepted a position with the Metropolitan Opera orchestra. In 1959, Mr. Schuller resigned as solo horn of the Metropolitan to devote full time to composition, and he has received commissions from the Chicago Symphony, the New York Philharmonic, and, through a Ford Foundation grant, the Minneapolis Symphony. He has composed works for the New York City Ballet and the Hamburg State Opera, and his recent scores include a second horn concerto written for Barry Tuckwell; *Deaï*, a work for two orchestras premiered by the Boston Symphony and Toho School orchestras in 1978 and given its first American performance by the BSO and the Berkshire Music Center Orchestra at Tanglewood in 1979; a trumpet concerto commissioned by the Ford Foundation for Gerard Schwarz; *Tre Invenzioni*, written for the twentieth anniversary of the Fromm Music Foundation; and a violin concerto written in 1976 for Zvi Zeitlin and commissioned by the Eastman School of Music.

Mr. Schuller's appearances as conductor have included the orchestras of Boston, Chicago, New York, Philadelphia, Cleveland, Los Angeles, and San Francisco, and, in Europe, the Berlin Philharmonic, London's BBC Symphony and Philharmonia orchestras, the French Radio Orchestra, and the Bavarian Radio Symphony. From 1963 through 1965, Mr. Schuller organized and conducted "Twentieth-Century Innovations," a history-making concert series sponsored by the Carnegie Hall Corporation. He broadcast a weekly series of 153 programs on "Contemporary Music in Evolution" over New York's WBAI radio, later heard on seventy-seven stations throughout the country, and in 1973 he wrote and hosted "Changing Music," a series on contemporary music produced for PBS by

WGBH in Boston. His work with the New England Conservatory Ragtime Ensemble, particularly his reorchestrations of Scott Joplin works derived from the composer's long-lost *Red Back Book* and recorded for Angel records, was a major factor in the popular ragtime revival of the mid-seventies, and he conducted the Broadway premiere of Joplin's opera *Treemonisha* in October of 1975.

As an educator, in addition to his work at Tanglewood, Gunther Schuller taught French horn at the Manhattan School of Music from 1952 through 1964. He also served on the music faculty of Yale University as associate professor of composition, a post he left to become president of the New England Conservatory of Music, where he remained from 1967 to 1977. Mr. Schuller is the recipient of numerous honors, including the National Institute of Arts and Letters Award, the Brandeis Creative Arts Award, two successive Guggenheim fellowships, the Darius Milhaud Award, the Alice M. Ditson Conducting Award, and the Rodgers and Hammerstein Award. He holds honorary degrees from Northeastern University, the University of Illinois, Colby College, Williams College, and the New England Conservatory of Music. Mr. Schuller is a member of the National Institute of Arts and Letters and the National Council of the Arts. In June of 1979, Mr. Schuller was elected president of the National Music Council, and he has recently been named a member of the American Academy of Arts and Letters.

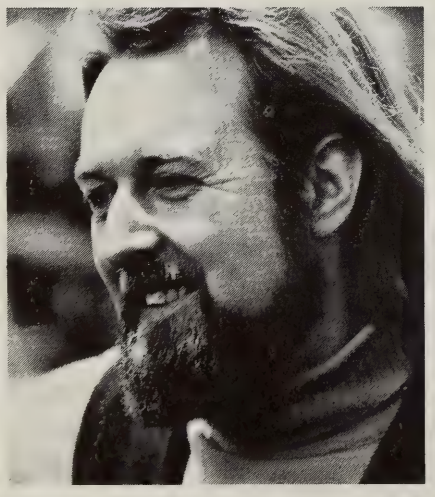


John Williams

John Williams was named the nineteenth conductor of the Boston Pops on 10 January 1980.
Mr. Williams was born in New York in 1932 and moved to Los Angeles with his family in 1948. He studied piano and composition at the University of California in Los Angeles and privately with Mario Castelnuovo-Tedesco; he was also a piano student of Madame Rosina Lhevinne at the Juilliard School in New York. While in New York, Williams was active as a pianist, working with leading jazz musicians both in clubs and on recordings. He returned to Los Angeles to rejoin his family and began his work in the film studios, working with such composers as Alfred Newman, Dmitri Tiomkin, and Franz Waxman.
Mr. Williams went on to write music for "golden age" television programs like *Alcoa Theater, Kraft Theater,* and *Playhouse 90*—winning two Emmys for his work in television—and has since become the most sought-after composer of film music in the world. He has also written concert music, including two symphonies, a flute concerto, and a violin concerto which received its world premiere with the St. Louis Symphony Orchestra earlier this year. "Pops on the March," a new piece written by Mr. Williams in honor of Arthur Fiedler, was played for the first time at this season's "Opening Night at Pops."

Mr. Williams has composed the music and served as music director for approximately sixty films, including *Jane Eyre, Goodbye Mr. Chips, The Poseidon Adventure, The Towering Inferno, Earthquake, Jaws, Star Wars, Close Encounters of the Third Kind, Superman, Dracula,* and *The Empire Strikes Back.* He recently completed his latest score for the film *Raiders of the Lost Ark,* released in July, and recorded it with the London Symphony Orchestra. For his work in films, Mr. Williams has received fifteen Academy Award nominations, and he has been awarded three Oscars: for his film-score arrangement of *Fiddler on the Roof,* and for his original scores to *Jaws* and *Star Wars.* This year, he has won his ninth and tenth Grammys: the soundtrack of his score for *The Empire Strikes Back* was chosen as best album of an original movie or television score, and "Yoda's Theme" from the score of *Empire* was voted best instrumental composition. In addition, the soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history.

Mr. Williams has conducted light classical music with orchestras in London, Los Angeles, Pittsburgh, and Dallas. He was guest conductor with the Boston Pops for two Symphony Hall programs in May of 1979, and since his appointment as Pops conductor he has led the orchestra at Carnegie Hall, on a midwestern tour to Chicago, South Bend, and Detroit, in Providence, and in Los Angeles. Mr. Williams opened his first full season as conductor of the Boston Pops on 29 April 1980. That May he was awarded an honorary degree by the Berklee College of Music in Boston; his "Jubilee 350 Fanfare," written especially to commemorate Boston's 350th birthday, was premiered in September of 1980.
Mr. Williams's first recording with the Boston Pops, entitled *Pops in Space,* and featuring music from his film scores for *Star Wars, The Empire Strikes Back, Close Encounters of the Third Kind,* and *Superman,* was released last year by Philips records. *Pops on the March,* a collection of concert and popular marches, was issued in March; Broadway and Christmas albums will be released later this year.



Benjamin Luxon

Born in Cornwall, England, the versatile British baritone Benjamin Luxon studied at the Guildhall School of Music and won the school's Gold Medal. A prizewinner in the 1961 Munich International Competition and later engaged to broadcast Lieder recitals over leading German radio stations, he is now one of the few British singers to have achieved success in Germany as a Lieder singer. Internationally in demand for operatic and orchestral as well as Lieder performances, Mr. Luxon is also known for recordings, television, and radio broadcasts. He is a regular guest at the Royal Opera House, Covent Garden, the Glyndebourne, Edinburgh, and Aldeburgh festivals, in Munich, Vienna, and throughout the United States, and he

has performed under such eminent conductors as Sir Colin Davis, Bernard Haitink, Zubin Mehta, Eugene Ormandy, Seiji Ozawa, and Sir Georg Solti.

Mr. Luxon is noted for his recordings of works by the British composers Vaughan Williams, Delius, Walton, and Benjamin Britten, and he was invited by Britten to perform the title role in that composer's television opera *Owen Wingrave,* broadcast throughout Great Britain, most of Western Europe, and the United States in 1971. His recordings include an acclaimed collection of English ballads, "Give Me a Ticket to Heaven," as well as performances of Haydn's opera *Orlando Paladino,* William Walton's *Belshazzar's Feast,* and the Beethoven Ninth Symphony with Bernard Haitink and the London Philharmonic. Mr. Luxon, who made his Metropolitan Opera debut in Tchaikovsky's *Eugene Onegin* in January 1980, first appeared with the Boston Symphony in the spring of 1976 and has returned for performances of *Eugene Onegin,* the Brahms German Requiem, the Fauré *Requiem,* the Dvořák *Stabat Mater,* Mahler's Eighth Symphony, and Bach's *St. John Passion* all under the direction of Seiji Ozawa; he has also performed as guest artist with John Williams and the Boston Pops. Mr. Luxon was heard with his fellow countryman and collaborator Bill Crofut in a program of American and British folk music as part of this summer's Fourth-of-July festivities at Tanglewood.

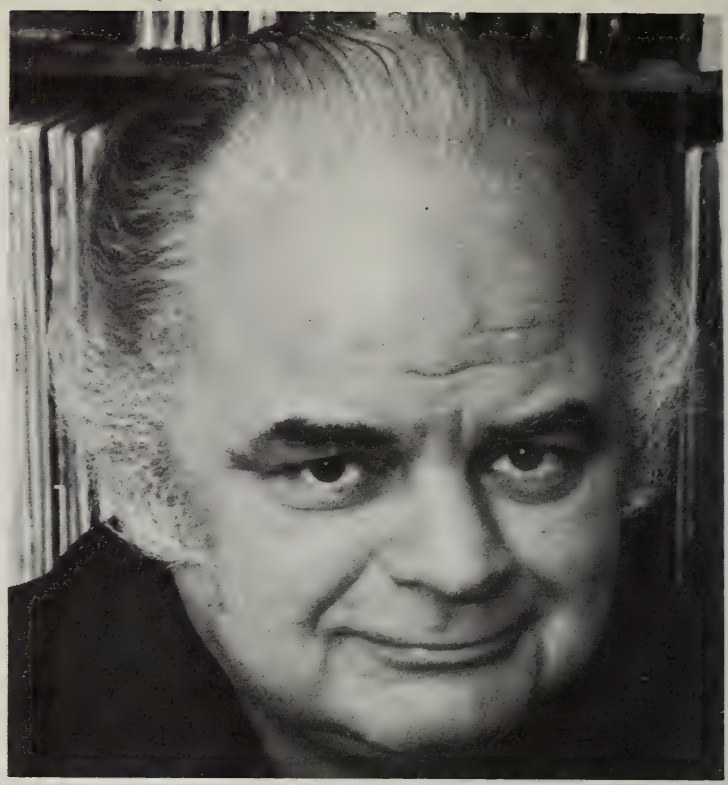
Tanglewood Festival Chorus Auditions

The Tanglewood Festival Chorus has openings in all sections for the 1981-82 season with the Boston Symphony Orchestra. Works to be performed include Beethoven's Ninth Symphony, Berlioz's *Damnation of Faust,* and two Stravinsky works, the *Symphony of Psalms* and *Oedipus Rex,* all under the direction of Music Director Seiji Ozawa. In addition, the chorus will perform during "Christmas Pops" with John Williams and in other works with Sir Colin Davis and Claudio Abbado.

Auditions will be held Wednesday, 9 September at 6 p.m. at the Boston University College of Basic Studies, 871 Commonwealth Avenue in Boston. No appointment is necessary. For further information, call the Chorus Office at (617) 266-3513.

In addition, special auditions will be held for extra singers in all voice parts for the Boston Symphony's hundredth-birthday 22 October 1981 performance of Beethoven's Ninth on the Boston Common, as well as for additional tenors and basses for January 1982 performances of Berlioz's *Damnation of Faust.* These special auditions will be held on Wednesday, 16 September at 6 p.m., also at BU's College of Basic Studies, 871 Commonwealth Avenue in Boston.

Tanglewood Previews



Host Robert J. Lurtsema offers Tanglewood previews as a regular summertime feature of *morning pro musica*, which is broadcast every day from seven until noon.

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Kevin Hanlon, South Bend, Indiana
Fromm Music Foundation Fellowship

The BERKSHIRE MUSIC CENTER is also supported in part through a generous grant from the National Endowment for the Arts in Washington, D.C., a Federal agency created by Act of Congress in 1965.

The BERKSHIRE MUSIC CENTER gratefully acknowledges the Charles E. Culpeper Foundation, Inc., of New York City for endowing the position of Chairman of the Faculty at the Berkshire Music Center at Tanglewood.

The BERKSHIRE MUSIC CENTER acknowledges with gratitude the generosity of Acoustic Research, NAD, and Studer-Revox America, who provided recording equipment for the 1981 session.

FELLOWSHIPS AT THE BERKSHIRE MUSIC CENTER

Fellowship gifts to the Berkshire Music Center at Tanglewood enable over 130 students to continue their professional training and gain experience under the guidance of eminent musicians and teachers.

The actual cost of supporting a student at Tanglewood during the 1982 session will be over $2,500. A full Fellowship may be established with a minimum annual gift of $1,750; a partial Fellowship may also be supported at Tanglewood, by a minimum annual gift of $1,000. A Fellowship may be permanently endowed with a gift of $35,000. For further information, write to the Friends of Music At Tanglewood, c/o Symphony Hall, Boston, MA 02115.

The Fellowships listed below were awarded this summer. We are grateful to these individuals and organizations for their generosity.

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Geraldine R. Dodge Foundation Fellowship

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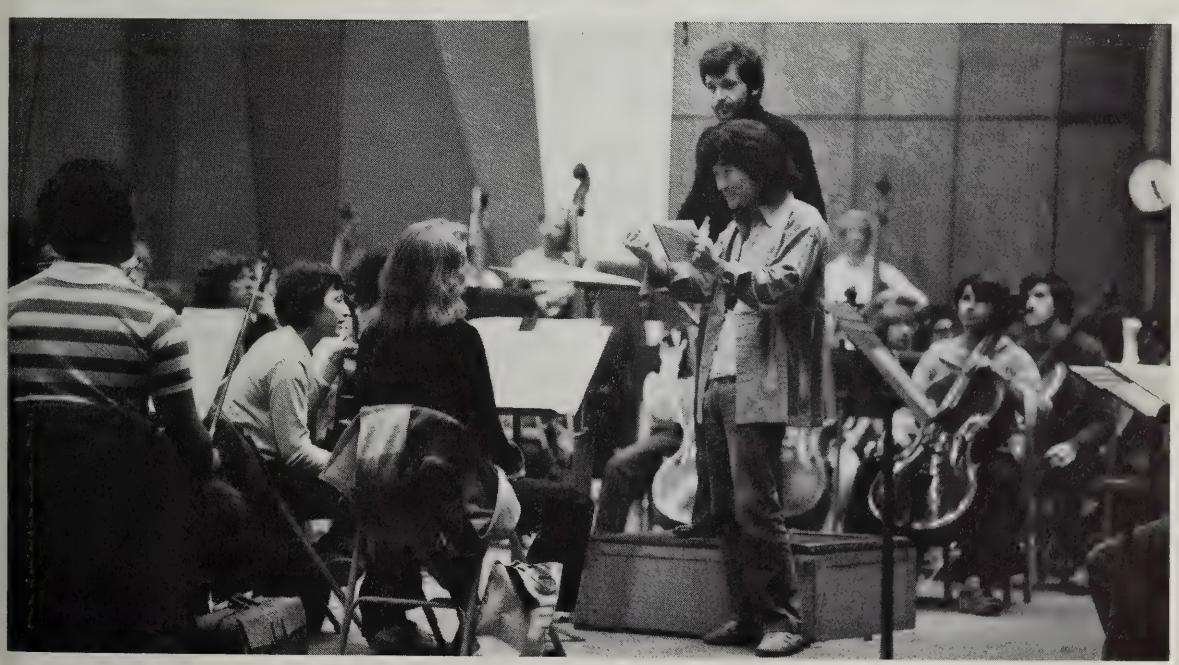
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Other Noteworthy Gifts

Charles Merrill Trust
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A Master Teacher Fund endowed by Mr. and Mrs. Edward L. Bowles
Anonymous Gifts: Several anonymous gifts have enabled young artists to attend the Berkshire Music Center.



Boston University Tanglewood Institute Young Artist Orchestra

Victor Yampolsky, conductor

First Violins
James Potochny
Beth Newdome
Josepha Fath
Ronald Bradford Dalton
Stephen Sims
Stephen Symchych
Kathy Haid
Susan Kessler
Laura Rosky
Karla Robinson
Luana Allcott
Jean Wriedt
Jonathan Rhim
Kara Walker
Chi-Won Suh
Sara Hamilton
Anne Gillooly
Roma Call
Corinne Hambourg

Second Violins
Jeffrey Olpin
Eleanor Pollak
Karen Chapple
Jean Koller
Marjorie Garnier
Jeffrey Wade
Richard Casimir
Laura Greene
Jocelyn Gertel
Susanne Garber
Nancy Scheel
Karen Vargas
Kathryn Fiene
Victor Koszman
Julie Johnson
Vincent Marquardt
Shannon Harrington
Patrick Hsieh

Violas
Paul Hoffman
Heidi von Bernewitz
Louise Zeitlin
Gregory Nelson
Karen Zwiebel
Bill Brady
Josie Fitzpatrick
Tanya Hambourg
Jocelyn Lamm
Elizabeth Derderian
John Schramm
Ann van Soest
Amy Brodsky
Ruth Gluckstein
Valerie Norton

Cellos
Ruth Maurice
Clare Komoroske
Nick Gander
Ronald Rabin
Doreen Voirin
Leslie Wu
Emmanuel Feldman
Noriko Kishi
James De La Cruz
Gretchen Gettes
Julie Maas
Karen Feit
Melissa Bauman
Diana Senechal
Jay Good
Kenneth Goldman
Benjamin Richman

Basses
Michel Taddei
Timothy Hill
David Dean
Raymond Hellerstein

Flutes
Bruce Bodden
Theodore Morris
Kim Parker
John Thorne

Oboes
Willa Henigman
Sarah Hundley
Coco Wiedmer

Clarinets
Robert Bristol
David Ciolkowski
Claudia Friedlander
Julia Innes

Bassoons
Timothy Emerson
Derek Katz
John Ruze
Donna Ryan

Horns
Timothy Crisp
Mark Hughes
Tacey Kobayashi
Stephen Nadel
Linda Wildes

Trumpets
Ralph Alessi
David Anderson
Joseph Merrill
John Ray, Jr.

Trombones
Hans Bohn
Bruce Nichols
David Pickel
Marc Taddei

Bass Trombone
Bruce Nichols

Tuba
John Gadzinski

Percussion
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Timothy McGee
Steven Searfoss
Patrick Shrieves
Gregory Smith
Blake Williams

Piano
Jeffrey Goldberg
Clark Griffith
Jonathan Hess
Daniel Shapiro
Barto Smith, Jr.

Harp
Ruth Emanuel
Barbara Schultz
Hank Whitmire

Stage Manager
John Liffmann

Orchestra Manager/ Librarian
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Winds, brass, and percussion are listed alphabetically.

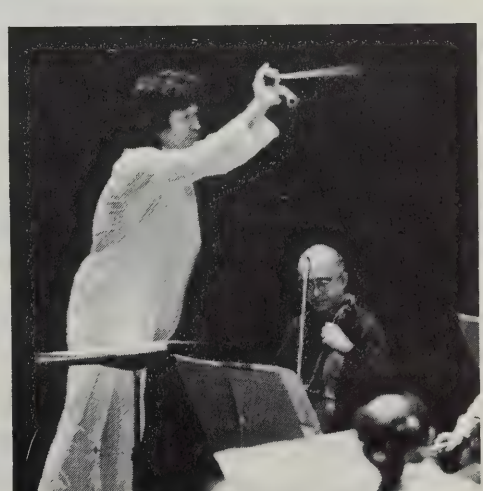
BSO NEWS NOTES

Centennial News

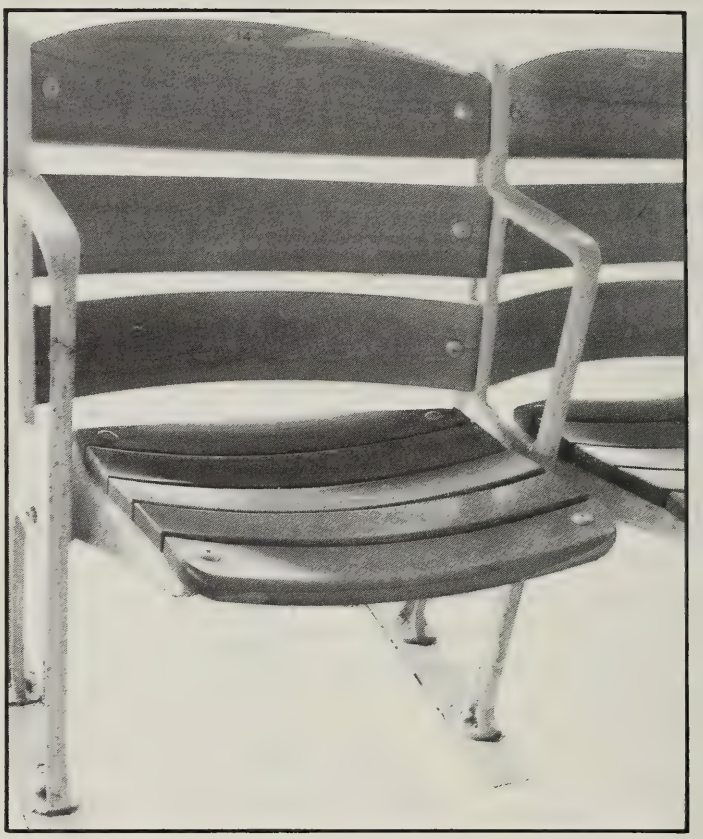
On 22 October 1981 the Boston Symphony Orchestra celebrates its one hundredth birthday, and two very special events will mark the occasion that week. Sunday, 18 October is the date for a gala concert and dinner dance: Seiji Ozawa will lead the orchestra in an unprecedented program featuring world-renowned guest artists Itzhak Perlman, Leontyne Price, Mstislav Rostropovich, Rudolf Serkin, and Isaac Stern, all of whom will be guests of honor at the dinner dance to follow at the Park Plaza Hotel in Boston. And on 22 October, the actual birthday, Seiji Ozawa will lead the Boston Symphony in a free outdoor performance of Beethoven's Ninth Symphony on the Boston Common, with soloists Faye Robinson, Katherine Ciesinski, Dennis Bailey, and John Cheek, as well as John Oliver's Tanglewood Festival Chorus.

The following week, Mr. Ozawa and the orchestra begin a three-week, eleven-concert international tour taking them to Osaka, Nagoya, and Tokyo in Japan, then to Paris, Frankfurt, Berlin, Vienna, and London. This continues the orchestra's centennial tour activities which began in March with a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years.

The orchestra's 1980-81 hundredth-anniversary season has been marked by other observances as well. Two of the twelve works commissioned by the Boston Symphony Orchestra for its centennial—Leonard Bernstein's Divertimento for Orchestra and Peter Maxwell Davies's Symphony No. 2—have already been performed, and John Corigliano's *Promenade* Overture written for the Boston Pops had its premiere in Symphony Hall last month. A poster to commemorate the orchestra's one hundredth birthday was specially commissioned from Robert Rauschenberg, one of America's most prominent artists; this strikingly colorful montage is available in two forms, a special limited edition of 300 signed and numbered lithographs available through the BSO Friends' Office, or as a printed poster available at the Glass House on the Tanglewood grounds. Also available at the Glass House is a special souvenir booklet, "The First Hundred Years," printed in conjunction with a centennial exhibit mounted in Symphony Hall last February and offering a wonderful assortment of photographs along with essays on various aspects of the Boston Symphony Orchestra's activities and history.



WILL YOU TAKE A SEAT?



The Boston Symphony Orchestra would like to offer you a permanent place in the Shed at Tanglewood, along with the masters of great music.

During our birthday celebration, your gift of $2,500 to the Hundredth Anniversary Fund will endow your favorite seat. Your name, or that of someone you wish to honor, will be inscribed on a plaque affixed to the chair.

This special contribution will insure the enjoyment of BSO concerts at Tanglewood not only for our 100th season but for years to come. Further, it provides a rare opportunity for a very personal association with the Orchestra.

Please, won't you be seated?

For further information, please contact the Friends' Office, Tanglewood, Lenox, Massachusetts 01240; telephone: (413) 637-1600

1981 Tanglewood

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Sir Colin Davis, Principal Guest Conductor
Joseph Silverstein, Assistant Conductor

Saturday, 22 August at 8:30

JOSEPH SILVERSTEIN conducting

BERLIOZ — *King Lear,* Grand overture, Opus 4

SIBELIUS — Violin Concerto in D minor, Opus 47
Allegro moderato
Adagio di molto
Allegro ma non troppo
YUZUKO HORIGOME

INTERMISSION

MENDELSSOHN — Symphony No. 4 in A, Opus 90, *Italian*
Allegro vivace
Andante con moto
Con moto moderato
Saltarello: Presto

The audience is politely requested to withhold applause until the end of each work.
Please do not take pictures during the concert. Flashbulbs, in particular, distract the musicians and other members of the audience.

Philips, Telarc, CBS, Deutsche Grammophon, and RCA records
Baldwin piano

New England Telephone salutes the Boston Symphony Orchestra on the occasion of its centennial season.

Bell System / American Orchestras on Tour



The Boston Symphony Orchestra's 1981 national tour was supported, in part, by the Bell System Orchestras on Tour Program, which funds national tours by major American orchestras.

NOTES

Hector Berlioz
King Lear, Grand overture, Opus 4

Hector-Louis Berlioz was born at Côte-Saint-André, Isère, France, on 11 December 1803 and died in Paris on 8 March 1869. He wrote the King Lear *Overture at Nice in April and early May 1831, and Narcisse Girard conducted the first performance in the concert hall of the Paris Conservatoire on 22 December 1833. The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, ophicleide (generally replaced nowadays by bass tuba), timpani, and strings. In the latter department, Berlioz asks for at least fifteen first and fifteen second violins, ten violas, twelve cellos, and nine basses.*

On the first day of April 1831, the twenty-seven-year-old Berlioz, after four years of applying, a fellowship holder at the French Academy in Rome, left the Villa Medici in order to return to Paris. He had been in Rome less than a month, but he felt unproductive, out of touch and out of sympathy with his colleagues at the Academy, and, above all, restless because there was no news from Camille Moke, a superbly gifted pianist and immensely attractive woman, then nineteen, with whom he had fallen in love and with whom he had even exchanged rings during the winter. He stopped at Florence, spent a week in bed with an attack of quinsy, but otherwise enjoyed himself, reading Shakespeare on the banks of the Arno, rescoring the waltz of the *Fantastic* Symphony, and relishing the engaging company of Benjamin Gotthold Schlick, a Danish architect. He also went to the post office to collect his mail and found a letter from Camille's mother announcing the young woman's engagement to the forty-two-year-old piano manufacturer Camille Pleyel. Berlioz was wounded, and for many years. He was also affronted by the tone of Mme. Moke's letter. Instantly, he decided to "go at once to Paris and there kill without compunction two guilty women and one innocent man." With Schlick's help he got his passport and a reservation on the next mail coach, he acquired a disguise as a lady's maid, he scribbled some final instructions about the unfinished revision of the waltz ("I beg Habeneck to double the flute passage at the last entry of the theme with clarinets and horns at the lower octave . . . " etc.), took a last look at Benvenuto Cellini's Perseus with its inscription *"Si quis te laeserit, ego tuus ultor ero"* ("If any man offend thee, I myself will be thy avenger"), and left. In his mind, he rehearsed the triple murder *cum* suicide; nevertheless, his rage cooled. From Ventimiglia he wrote to ask to be readmitted to the Academy whose regulations he had violated by his departure. In Nice he waited for a reply. After a few days it came, "friendly, sympathetic, paternal," signed by Horace Vernet, director of the Academy, a painter who shared Berlioz's passion for Gluck. Suddenly the world looked different. Berlioz spent three more weeks in Nice, three weeks he would later describe as the happiest in his life, and there he "breathed, sang, believed in God," and wrote the overture to *King Lear.*

The King of Sardinia's police interfered briefly, but even that was amusing. They assumed that the young musician who never went to the opera and never dined at the table d'hôte of his hotel sat on the rocks of

Villefranche all day because he was awaiting signals from a revolutionary ship. He was "summoned to police headquarters and formally interrogated:"

"What are you doing here?"

"Recovering from a painful illness. I compose, I dream, I thank God for the glorious sun, the blue sea, and the great green hills."

"You are not a painter?"

"No, sir."

"Yet you are seen everywhere, sketch-book in hand, drawing. Are you by any chance making plans?"

"Yes, I am making plans for an overture on *King Lear:* in fact I have made them. The drafting and the instrumentation are complete. In fact I believe he will cause quite a stir when he appears."

"Appears? Who is this King Lear?"

"Alas, a poor old English king."

"English!"

"Yes, according to Shakespeare he lived some eight hundred years ago and was silly enough to divide his kingdom between two wicked daughters who kicked him out when he had nothing more to give them. You will appreciate that few kings . . . "

"Never mind the king. This word instrumentation?"

"A musical term."

"The same excuse again. Now, sir, I know perfectly well that's not the way people compose, without a piano, simply wandering about the beach with a sketch-book and a pencil. Tell me where you wish to go, and your passport will be made out. You can't stay in Nice any longer."

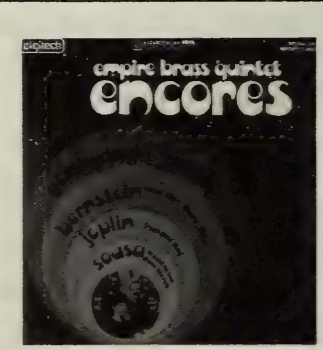
"Very well, I'll return to Rome and by your leave continue to compose without a piano."

Berlioz, reading *King Lear* in Florence, "uttered a cry of admiration in the face of this work of genius. I thought I would burst from enthusiasm, I

SINE QUA NON
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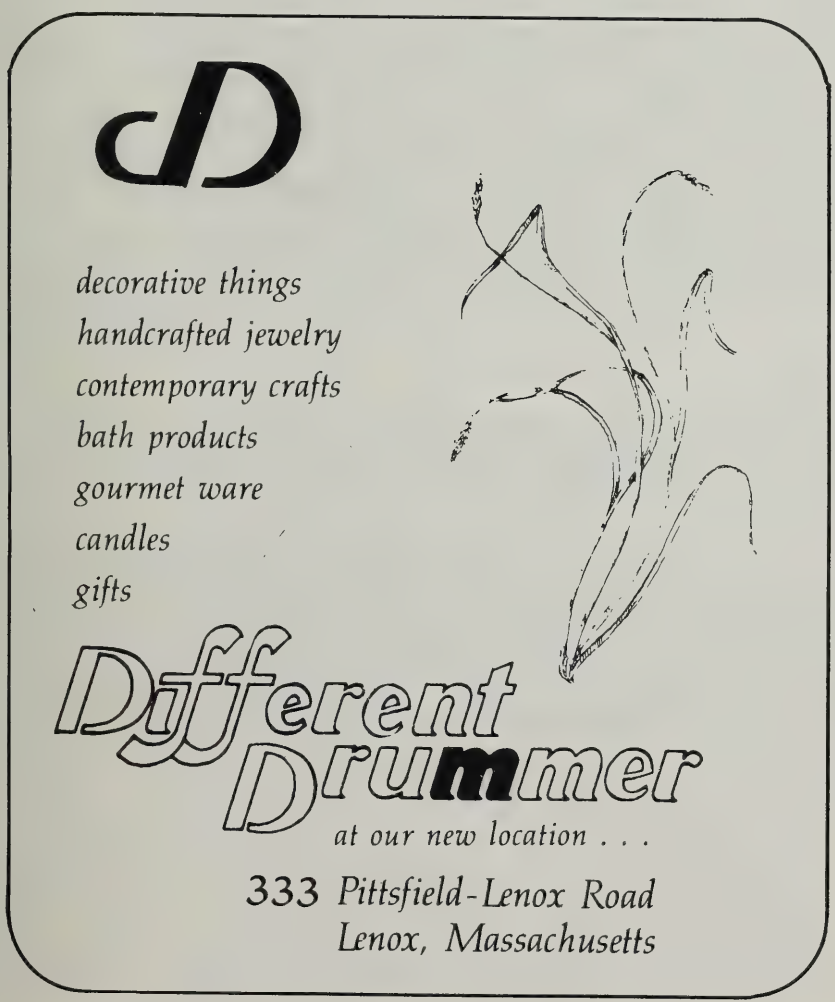


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rolled around (in the grass, honestly), I rolled convulsively to appease my utter rapture." He had already composed the choral fantasia on *The Tempest* that would eventually find its way into *Lélio,* the sequel to the *Fantastic* Symphony, and he would return to Shakespeare with the great symphony on *Romeo and Juliet,* some instrumental and vocal pieces based on *Hamlet,* the passage from *The Merchant of Venice* that he smuggled into the love duet of Dido and Aeneas in *The Trojans* (a work whose entire dramaturgy is in any event profoundly indebted to Berlioz's perception of Shakespeare), and, of course, the *Much Ado About Nothing* opera, *Béatrice et Bénédict.*

The most famous *King Lear* in music is the opera Verdi never wrote, though he wanted to and thought about it for something like fifty years. (Two of his compatriots actually completed operas on this subject—his slightly younger contemporary, Antonio Cagnoni, and the twentieth-century composer Vito Frazzi, whose *Re Lear* was produced at the Florence May Festival in 1939.)* A comprehensive list in *Grove's Dictionary of Music and Musicians* includes a symphonic poem by Felix Weingartner, songs by Mario Castelnuovo-Tedesco, various sets of incidental music, and overtures by Granville Bantock, Antonio Bazzini (whose *Rondes des lutins,* a

*The most recent operatic *Lear* is Aribert Reimann's, composed for Dietrich Fischer-Dieskau, first performed in Munich in 1978, and just given its American premiere this summer in San Francisco. [—Ed.]



spectacular encore piece, is known to all violinists), and Paul Dukas. Berlioz's overture is, however, the only musical commentary on *King Lear* to survive in repertory. When Berlioz conducted it during the winter of 1862-63 with the Prince of Hohenzollern-Hechingen's orchestra at Loewenberg, he had not heard it for ten years or more and he was impressed: "This is tremendous! Did I write this?" It drew a detailed appreciation from one of the great musical historiographers of Berlioz's day, A.W. Ambros, then writing criticism in the Prague *Musical Gazette.* And in his *Memoirs,* Berlioz cited with special pride and pleasure the response of George V, the blind King of Hanover, who heard the composer conduct the overture in 1854 (and who had attended rehearsals in order to "understand the inner meaning more deeply and to get really accustomed to [Berlioz's] novel methods and style"): "It's wonderful, M. Berlioz, wonderful! Your orchestra speaks, you don't need words. I followed it all: the King's entry into his council, the storm on the heath, the terrible scene in the prison, and Cordelia's lament. Oh, this Cordelia! How you have portrayed her—such tenderness and humility! It's heartrending, and so beautiful."* We may use our memory of Shakespeare's tragedy and our imaginations no less than the King of Hanover. Beyond that, our fantasies can be stimulated and confirmed by two details that emerge from an 1858 letter by Berlioz. There he remarks, "I did not intend [Lear's] madness to be represented until the middle of the allegro, when the basses bring in the theme of the introduction in the middle of the storm." And he tells us about the seven-note timpani crescendo that so often punctuates the grand recitative of strings and bassoons that "it used to be the custom of the court of Charles X, as late as 1830, to announce the king's entrance into his chambers . . . by the sound of an enormous drum which beat a strange rhythm of five beats, passed on by tradition from time immemorial. From this I got the idea of accompanying the entrance of Lear into his council chamber for the scene of the division of the kingdom by a similar effect on the timpani."

—Michael Steinberg

Michael Steinberg, now Artistic Adviser of the San Francisco Symphony, was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

*Cordelia was one of the most famous roles of Harriet Smithson, the Irish actress whom Berlioz, after a three-year period of infatuation and courtship, married with unhappy consequences in 1833. "I never saw Henriette in this role," he writes in a footnote to the *Memoirs,* " . . . but she would sometimes recite to me scenes from it(!!). Besides, I had already guessed how sublime she must be in it."

Jean Sibelius
Violin Concerto in D minor, Opus 47

Jean (Johan Julius Christian) Sibelius was born at Tavastehus (Hämeenlinna), Finland, on 8 December 1865 and died at Järvenpää, at his country home near Helsingfors (Helsinki), on 20 September 1957. He began work on his violin concerto in 1902, completed it in short score—that is, with the orchestration worked out but not written down in detail—in the fall of 1903, and finished the full score about New Year 1904. The first performance was given in Helsingfors on 8 February 1904 with Viktor Nováček as soloist and with the composer conducting. Sibelius then withdrew the work for revision, and in its new and present form it had its premiere in Berlin on 19 October 1905 with Karl Halir as soloist and with Richard Strauss on the podium. The orchestra consists of flutes, oboes, clarinets, and bassoons, all in pairs; four horns, two trumpets, three trombones, timpani, and strings.

In no violin concerto is the soloist's first note—delicately dissonant and off the beat—so beautiful. Indeed, in September 1902, Sibelius wrote to his wife that he had just had "a marvelous opening idea" for such a concerto. But even with that inspired start, the history of the work was troubled. Sibelius was drinking heavily and seemed virtually to be living at Kämp's and König's restaurants. He was limitlessly resourceful when it came to finding ways of running from this work in progress. He behaved outrageously to Willy Burmester, the German violinist who had been concertmaster in Helsingfors for a while in the nineties, who admired Sibelius and was ambitious on his behalf, who stirred him up to compose a violin concerto, and who of course hoped to give its first performance. Sibelius sent the score to Burmester ("Wonderful! Masterly! Only once before have I spoken in such terms to a composer, and that was when Tchaikovsky showed me his concerto!"), let word get about that the work would be dedicated to him, but at the same time pushed for a premiere at a time when Burmester was not free or would not have had time to learn a piece that in its original form was still more difficult than it is now. Viktor Nováček—not to be confused with the better known Ottokar Nováček, composer of a popular *Perpetuum mobile*—was a violin teacher of no distinction and without reputation as a performer. That he would fail with the concerto was a foregone conclusion, yet that was the destructive path Sibelius chose. After the premiere, Burmester offered his services once again for a series of performances in October 1904—"All my twenty-five years' stage experience, my artistry and insight will be placed to serve this work . . . I shall play the concerto in Helsingfors in such a way that the city will be at your feet"—only to find himself passed over again, this time in favor of Karl Halir, concertmaster in Berlin, a former member of the famous Joachim Quartet, and himself a quartet leader of great distinction. Moreover, the dedication finally went to Ferenc von Vecsey, a Hungarian violinist born in 1893, who, in his prodigy days, had been one of the concerto's earliest champions.

From Bach to Bartók, many of the great keyboard concertos have been written by composers for themselves. Rather more of the significant violin concertos have been written for others to play. Sibelius wrote his

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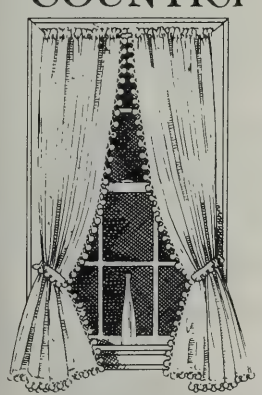
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for a kind of ghostly self. He was a failed violinist. He had begun lessons late, at fourteen, but then, "the violin took me by storm, and for the next ten years it was my dearest wish, my overriding ambition to become a great virtuoso." In fact, aside from the handicap of the late start and the provincial level of even the best teaching available to him in Finland, he had neither the gift of physical coordination nor the appropriate temperament. In 1890-91, when he was studying composition in Vienna with Robert Fuchs and Karl Goldmark, he played in the orchestra at the conservatory (its intonation gave him headaches) and on 9 January 1891 auditioned for the Vienna Philharmonic. "When he got back to his room," we read in Erik Tawaststjerna's biography, "Sibelius broke down and wept. Afterwards he sat at the piano and began to practice scales." With that he gave up, though a diary entry for 1915 records a dream of being twelve and a virtuoso. The concerto is, in any event, imbued both with his feeling for the instrument and the pain of his farewell to his "dearest wish" and "overriding ambition."

The two violin concertos that most extraordinarily explore the structural and expressive potential of cadenzas are Elgar's and Schoenberg's. Without intending anything as theatrical or fantastic, Sibelius assigns a role of unprecedented importance to his first-movement cadenza, which, in fact, takes the place and function of the development section. What leads up to that crucial point is a sequence of ideas beginning with the sensitive, dreamy melody which introduces the voice of the soloist and continuing (via a short cadenza of a conventional sort) with a declamatory statement upon which Sibelius's mark is ineluctable, an impassioned, superviolinistic recitation in sixths and octaves, and so to a long *tutti* that slowly subsides from furious march music to wistful pastoral to darkness. Out of that darkness the cadenza erupts. It is an occasion for sovereign bravura, and at the same time it is brilliantly, imaginatively, and economically composed. Whether comparing his own work with the Brahms concerto, which he first heard in Berlin in January 1905, or, many years later, with the Prokofiev D major, Sibelius set store

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by having composed a soloistic concerto rather than a symphonic one. True, there is none of the close-knit dialogue characteristic of the greatest classical concertos from Mozart to Brahms: Sibelius opposes rather than meshes solo and orchestra (or the orchestra as accompanist). True also that the Sibelius is one of the really smashing virtuoso concertos. It would be a mistake, though, to associate it with the merely virtuosic tradition represented by the concertos of, say, Tchaikovsky and Bruch (and perhaps even the elegant Mendelssohn). This first movement with its bold sequence of disparate ideas, its quest for the unity behind them, its drastic substitute for a conventional development, its recapitulation that continues to explore, rearrange, and develop, its wedding of violinistic brillance to compositional purposes of uncommon originality, is one in which the breath of the symphonist is not to be mistaken.

The second and third movements proceed from another level of ambition, which does not mean, however, that the Adagio is anything other than one of the most moving pages Sibelius ever achieved. Between its introductory measures and the main theme there is a fascinating disparity. Clarinets and oboes in pairs suggest an idea of rather tentative tone (and surprisingly Wagnerian cast), a gentle beginning leading to the entry of the solo violin and to a melody of vast breadth. It is to be played *sonoro ed espressivo.* It speaks in tones we know well and that touch us deeply, and it took me years of knowing it before I realized that the world, the gesture it evokes is Beethoven's, and particularly the Cavatina in the B flat quartet, Opus 130. Sibelius himself never found, perhaps never sought such a melody again: this, too, is farewell. Very lovely, later in the movement, is the sonorous fantasy that accompanies the melody (now in clarinet and bassoon) with scales, all pianissimo, broken octaves moving up in the violin, and the soft rain of slow scales in flutes and plucked strings.

"Evidently a polonaise for polar bears," said Donald Francis Tovey of

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the finale. The charmingly aggressive main theme was an old one, going back to a string quartet from 1890. As the movement goes on, the rhythm becomes more and more giddily inventive, especially in matters of the recklessly across-the-beat bravura embellishments the soloist fires over the themes. It builds a drama that evokes the Dvořák D minor symphony Sibelius so much enjoyed when he heard it in Berlin in 1890, to end in utmost and syncopated brilliance.

—M.S.

Felix Mendelssohn-Bartholdy
Symphony No. 4 in A, Opus 90, *Italian*

Jakob Ludwig Felix Mendelssohn was born in Hamburg on 3 February 1809 and died in Leipzig on 4 November 1847. Bartholdy was the name of his maternal uncle, Jakob, who had changed his own name from Salomon and taken on Bartholdy from the previous owner of a piece of real estate he bought in Berlin. It was he who most persistently urged the family's conversion to Lutheranism: the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from the Jewish ones—when Felix's father actually took that step in 1822, the children having been baptized as early as 1816.

Mendelssohn began composing the Italian *Symphony while in Rome in the late winter and spring of 1831; he sketched it out rapidly but never allowed publication in his lifetime. Although the "official" date of completion is 13 March 1833, Mendelssohn kept saying he intended to rework it again before allowing it out of his hands permanently. Its first performance took place in London at the concerts of the Philharmonic Society on 13 May 1833. The symphony is scored for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, and strings.*

As the scion of a well-off middle-class German family, Felix Mendelssohn undertook the Grand Tour to the centers of Classical culture in Italy; his tour was somewhat grander than most, extending from early May of 1830 to late June of 1832 and including months-long stops in Rome, Paris, and London (he had already spent some eight months in the British isles in 1829). He was a great letter writer, and his travel impressions have been preserved in a voluminous correspondence published (in bowdlerized form—a new authentic edition is much needed) by his younger brother Paul and his eldest son Carl after Felix's death. His account of travel experiences, sightseeing, and visits (including a stop in Weimar for a visit with the elderly Goethe; how many twenty-one-year-old tourists could have done that?) is a delightful one, with reports here and there of musical plans.

From Rome on 20 December 1830, Felix wrote to his family, "The *Hebrides* is completed at last, and a strange production it is." After mentioning a few small vocal pieces he was working on, he added, "After the new year I intend to resume instrumental music, and to write several things for the piano, and probably a symphony of some kind, for two have been haunting my brain." The two symphonies in question were the ones we know as the *Scotch* (or, better, *Scottish*) and *Italian* symphonies, numbered three

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and four in the traditional conception of Mendelssohn's symphonic output. The first of these, like the *Hebrides* Overture, was a reaction to his visit to Scotland the year before, while the *Italian* Symphony grew out of his new experiences in Rome and, later, Naples.

Just after Christmas Felix complained of absolutely miserable rainy weather which, no doubt, made it easier for him to settle down to composition instead of running off to visit the villa and gardens at Tivoli or some other sightseeing wonder. And though the weather became springlike by mid-January, he was able to write on the 17th that he had nearly completed some small works, adding "the two symphonies also begin to assume a more definite form, and I particularly wish to finish them here." Surely it seems unlikely for a composer to work on avowedly *Scottish* and *Italian* symphonies (the names come from Mendelssohn himself) at the same time, but that is precisely what happened. Perhaps that is why the two symphonies are, in a sense, tonal shadows of one another: the *Scottish* is fundamentally in A minor but ends in the major, while the *Italian* is in A major but ends in the minor. He remained in Rome through Easter, in order to experience the full effect of the traditional liturgical music of the Papal choir, the only complaint being that the beautiful weather drove away the "misty Scottish mood," so he chose to set aside that symphony for the time being. We may presume that his "Italian" mood responded to all the stimuli, however, for when he reached Naples, he wrote to his sister Rebecca that his cantata *Die erste Walpurgisnacht* (a setting of a Goethe poem, which he had worked on most of the winter) should be completed in a few days if the bad weather held, adding, "If I continue in my present mood, I shall finish my Italian symphony also in Italy, in which case I shall have a famous store to bring home with me, the fruits of this winter."

Since the *Italian* Symphony has long been regarded as one of his most perfect works, Mendelssohn's uncertainty about letting it out of his hands

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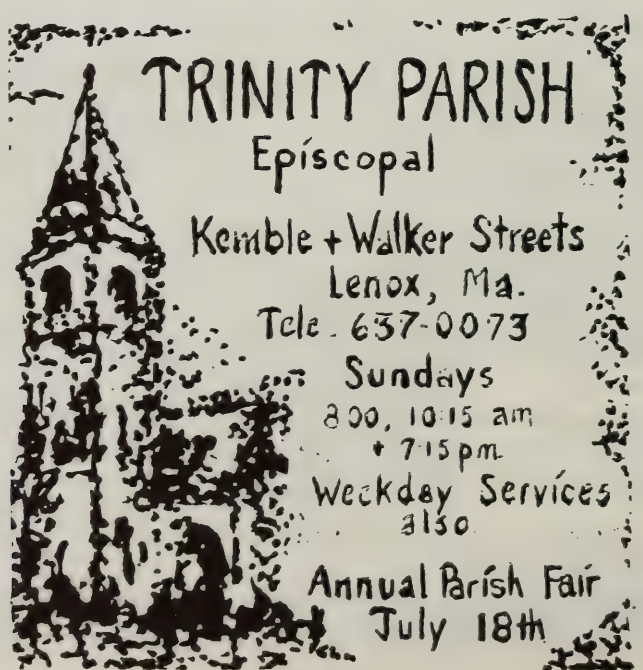
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and his constantly feeling the need to revise it are hard to credit today, but whatever faults—real or imagined—the composer found in the score resulted in its appearance only after his premature death. Then, over a brief period of about five years, many scores previously withheld by the composer were at last published (although a great deal of his work was not printed even then, so aware were his executors of his careful, even finicky attitude toward scores that might be less than perfectly finished). The last work brought out in the composer's lifetime was a set of Christmas piano pieces published as Opus 72; any number after that was added posthumously, with no regard for the chronological order of composition. The "Opus 90" of the *Italian* Symphony gives a misleadingly false impression of its being a late work, whereas it is actually, as we have seen, one of the most brilliant early orchestral scores of this incredibly precocious artist.

The richly assured orchestration makes its mark in the opening measures with a background of repeated chords in the woodwinds over which the violins sing their enthusiastic, soaring theme. The sonority of the first measure alone is enough to identify this score out of the entire symphonic repertory. The racing activity never stops or slows, even when the strings become the lightest staccato whisper to bring in the clarinets and bassoons with the secondary theme. But shortly before the end of the exposition the activity just barely slows to allow the solo clarinet one superbly romantic moment, whispering the opening theme in notes twice as long as before. As is usually the case with sonata-form first movements, Mendelssohn puts a repeat sign at the end of the exposition; in this case, though, the repeat is absolutely essential, since the first ending contains a new idea in the oboe and then in the strings—a soaring-upward that settles gracefully down to the cadence—which will play an important role in the coda. The second time through the exposition, leading on into the development, this passage is omitted. Much



of the development is based on a new idea treated imitatively in the strings with punctuation from the woodwinds until the latter assert the importance of the main theme on top of everything. The new theme is recapitulated in place of the romantic moment for the clarinet in the exposition, and the coda works all of the preceding materials in with the concluding material from the first ending in a wonderfully imaginative web.

Mendelssohn wrote to his sister Fanny that he would look for inspiration for the second movement in Naples. As it stands, there is no verbal hint of a program in this Andante, but Tovey professed to discern the influence of a religious procession through the streets (although such a procession need not have been limited to Naples). The opening figure, a "wailing" gesture, introduces a measured and rather somber march-like theme in D minor. The third movement is the embodiment of graceful themes, with a light but poetic touch in the horn calls deftly answered by violin and flute scales in the Trio. The Saltarello is a whirlwind of rushing activity, from the orchestral trills and punctuating chords of the first measure, through the unison statement of the basic rhythm, to the end. The biggest surprise, perhaps, is that Mendelssohn begins in the minor mode and, contrary to all expectation, refuses to yield, even in the very last measures, to a conclusion in the major. But the energy and the brilliant orchestration of the whole, the unflagging verve and ceaseless activity, bring on a conclusion that, for all its surprises, is as fully gratifying as any that Mendelssohn ever wrote.

The *Italian* Symphony is the product of a very young man—of twenty-two to twenty-four years. Not so young, certainly, as the composer of the Octet or the overture to *A Midsummer Night's Dream,* but still a man in the first flush of his mature powers. And, though Mendelssohn can hardly be said ever to have been an old man, it is unlikely that the intended later revisions, if he had ever gotten around to them as he hoped, could have had any effect but to vitiate the overwhelming sense of youth that we find in this score.

—Steven Ledbetter

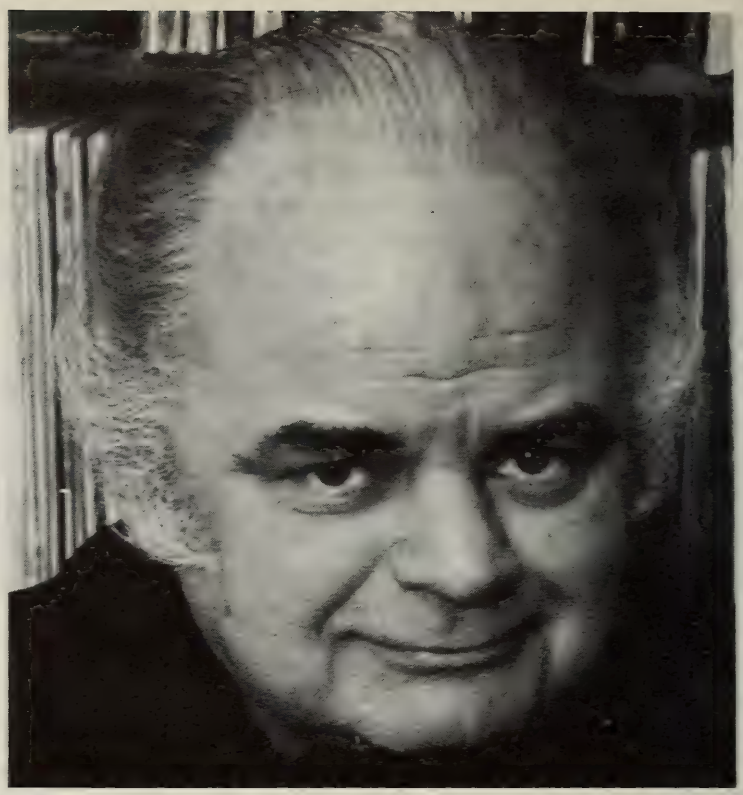
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ARTISTS



Joseph Silverstein

Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of twenty-three, became concert-master in 1962, and was named assistant conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award. Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Geneva, Jerusalem, and Brussels. He appears regularly as soloist with the Boston Symphony, and he conducts the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England, as well as a fourteen-concert European tour in May of 1980 and their recent fifteen-city American tour. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish, and his recording of the Grieg violin sonatas with pianist Harriet Shirvan is available from Sound Environment Recording Corporation.
Mr. Silverstein is chairman of the faculty of the Berkshire Music Center at Tanglewood and adjunct professor of music at Boston University. In the fall of 1976 he led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he was interim music director of the Toledo Symphony. Mr. Silverstein is also music director of the Worcester Symphony, and he has recently been named principal guest conductor of the Baltimore Symphony Orchestra.



Yuzuko Horigome

Violinist Yuzuko Horigome began to draw world attention when she won grand prize at the Queen Elisabeth International Competition at Brussels in Belgium in 1980. Born in Tokyo, Ms. Horigome studied at the Toho Gakuen School of Music with Professor Toshiya Eto, graduated in 1980, and is now pursuing post-graduate studies there. She won the Music Competition of Japan in 1977 and the special award by unanimous vote at the Contest for Overseas Scholarships in 1979. Since winning the grand prize at Brussels, Ms. Horigome has performed with the Amsterdam Philharmonic, the English Chamber Orchestra, and the NHK Symphony Orchestra of Japan; she has also given recitals in such major cities as Munich, Amsterdam, and Brussels. This summer, Ms. Horigome is a participant at the Marlboro Festival in Vermont; tonight's performance is her first with the Boston Symphony Orchestra.



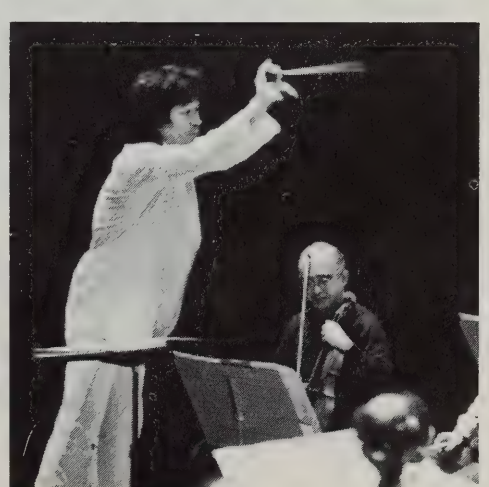
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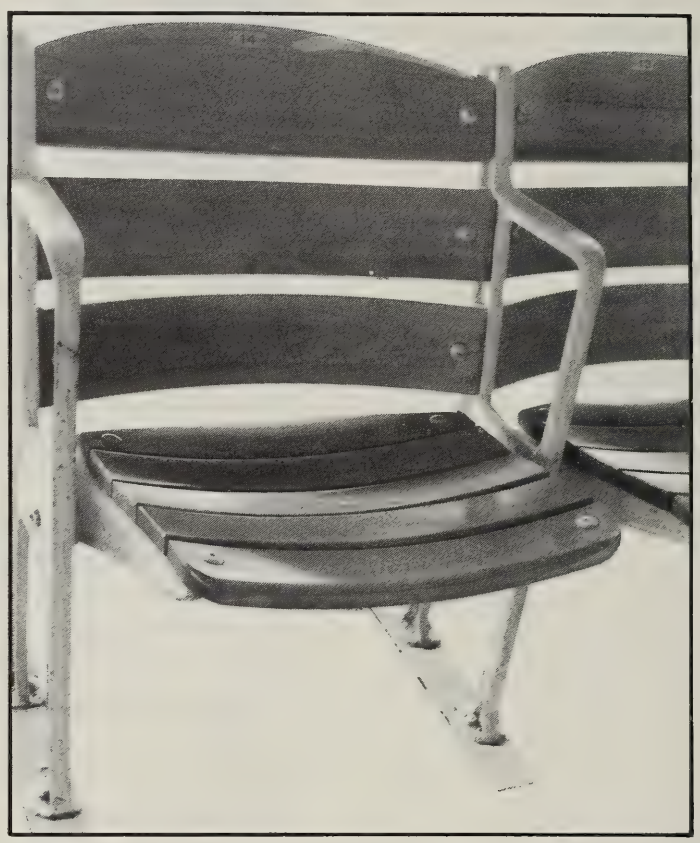
On 22 October 1981 the Boston Symphony Orchestra celebrates its one hundredth birthday, and two very special events will mark the occasion that week. Sunday, 18 October is the date for a gala concert and dinner dance: Seiji Ozawa will lead the orchestra in an unprecedented program featuring world-renowned guest artists Itzhak Perlman, Leontyne Price, Mstislav Rostropovich, Rudolf Serkin, and Isaac Stern, all of whom will be guests of honor at the dinner dance to follow at the Park Plaza Hotel in Boston. And on 22 October, the actual birthday, Seiji Ozawa will lead the Boston Symphony in a free outdoor performance of Beethoven's Ninth Symphony on the Boston Common, with soloists Faye Robinson, Katherine Ciesinski, Dennis Bailey, and John Cheek, as well as John Oliver's Tanglewood Festival Chorus.

The following week, Mr. Ozawa and the orchestra begin a three-week, eleven-concert international tour taking them to Osaka, Nagoya, and Tokyo in Japan, then to Paris, Frankfurt, Berlin, Vienna, and London. This continues the orchestra's centennial tour activities which began in March with a fourteen-city Centennial Tour of America, the orchestra's first transcontinental tour in seventeen years.

The orchestra's 1980-81 hundredth-anniversary season has been marked by other observances as well. Two of the twelve works commissioned by the Boston Symphony Orchestra for its centennial—Leonard Bernstein's Divertimento for Orchestra and Peter Maxwell Davies's Symphony No. 2—have already been performed, and John Corigliano's *Promenade* Overture written for the Boston Pops had its premiere in Symphony Hall last month. A poster to commemorate the orchestra's one hundredth birthday was specially commissioned from Robert Rauschenberg, one of America's most prominent artists; this strikingly colorful montage is available in two forms, a special limited edition of 300 signed and numbered lithographs available through the BSO Friends' Office, or as a printed poster available at the Glass House on the Tanglewood grounds. Also available at the Glass House is a special souvenir booklet, "The First Hundred Years," printed in conjunction with a centennial exhibit mounted in Symphony Hall last February and offering a wonderful assortment of photographs along with essays on various aspects of the Boston Symphony Orchestra's activities and history.



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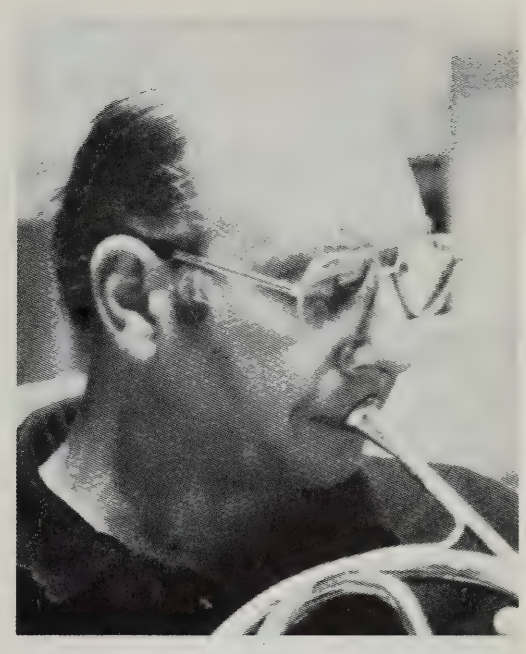
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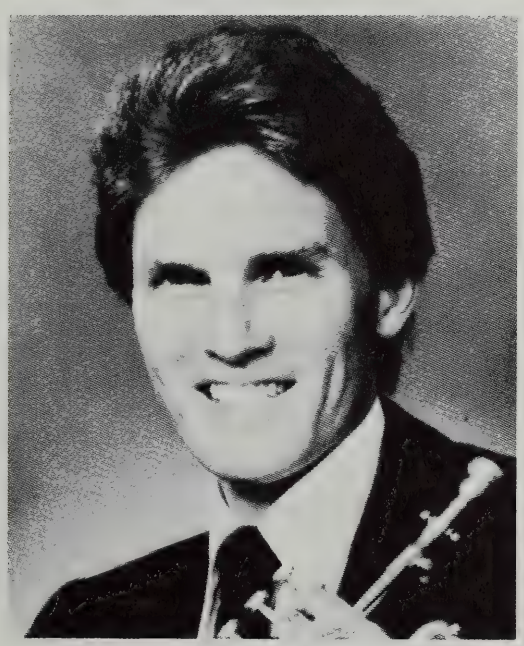
FAREWELL AND THANKS



David Ohanian



Ralph Pottle



Rolf Smedvig

Three Boston Symphony members leave the orchestra at the end of the 1981 Tanglewood season: David Ohanian, a horn player with the BSO since 1970; Ralph Pottle, a horn player with the orchestra since 1966; and principal trumpet Rolf Smedvig, who has been with the orchestra since 1973.

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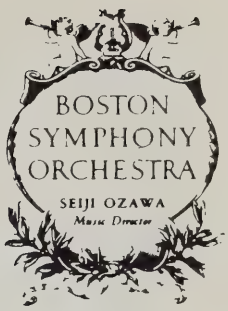
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1981 Tanglewood



BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director
Sir Colin Davis, Principal Guest Conductor
Joseph Silverstein, Assistant Conductor

Sunday, 23 August at 2:30

SEIJI OZAWA conducting

MAHLER Symphony No. 8

Part I: Hymn, *Veni, Creator Spiritus*
Part II: Final scene from Goethe's *Faust*

FAYE ROBINSON	Soprano I; Magna peccatrix
JUDITH BLEGEN	Soprano II; Una poenitentium
DEBORAH SASSON	Mater gloriosa
FLORENCE QUIVAR	Alto I; Mulier Samaritana
LORNA MYERS	Alto II; Maria Aegyptiaca
KENNETH RIEGEL	Tenor; Doctor Marianus
BENJAMIN LUXON	Baritone; Pater ecstaticus
GWYNNE HOWELL	Bass; Pater profundus

TANGLEWOOD FESTIVAL CHORUS and
TANGLEWOOD CHOIR,
JOHN OLIVER, conductor
BOSTON BOY CHOIR,
THEODORE MARIER, director
YOUTH PRO MUSICA,
ROBERTA HUMEZ, director
ST. PIUS V CHURCH CHOIR OF LYNN,
MICHAEL JOSEPH, director
LEXINGTON BOYS CHOIR,
CHRISTOPHER KING, director

JAMES DAVID CHRISTIE, organ

Please do not take pictures during the concert. Flashbulbs, in particular, distract the musicians and other members of the audience.

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Baldwin piano

New England Telephone salutes the Boston Symphony Orchestra on the occasion of its centennial season.

Bell System / American Orchestras on Tour



The Boston Symphony Orchestra's 1981 national tour was supported, in part, by the Bell System Orchestras on Tour Program, which funds national tours by major American orchestras.

NOTES

Gustav Mahler
Symphony No. 8

Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on 7 July 1860 and died in Vienna on 18 May 1911. He sketched the Symphony No. 8 between 21 June and 18 August 1906, then completed the score the following summer. He conducted the first performance in Munich on 12 September 1910 with an especially assembled orchestra, the Riedelverein of Leipzig, the Vienna Singverein, the Munich Central School Children's Chorus, and soloists Gertrud Förstel, Marta Winternitz-Dorda, Irma Koboth, Ottilie Meyzger, Tilly Koenen, Felix Senius, Nicola Geisse-Winkel, and Richard Mayr. The first American performance was given on 2 March 1916 by Leopold Stokowski with the Philadelphia Orchestra, the Philadelphia Orchestra Chorus, the Philadelphia Choral Society, the Mendelssohn Club of Philadelphia, the Fortnightly Club, a chorus of 150 children, and soloists Mabel Garrison, Inez Barbour, Adelaide Fischer, Margaret Keyes, Susanna Dercum, Lambert Murphy, Reinald Werrenrath, and Clarence Whitehill. Except for this season's Symphony Hall performances last October, featuring the same soloists as today's performance, the only previous Boston Symphony performance of the Mahler Eighth took place at Tanglewood on 20 August 1972, Seiji Ozawa conducting the Tanglewood Festival Chorus and Tanglewood Choir directed by John Oliver, the St. Paul's School Boy Choir directed by Theodore Marier, organist Berj Zamkochian, and soloists Deborah O'Brien (now Deborah Sasson), Linda Phillips, Jane Bryden, Susan Clickner, Eunice Alberts, John Alexander, William Dooley, and Ara Berberian. The score calls for an orchestra of five flutes (fifth doubling piccolo), four oboes and English horn, high clarinet in E flat, three B flat clarinets, bass clarinet, four bassoons and contrabassoon, eight horns, four trumpets, four trombones, bass tuba, timpani, bass drum, tam-tam, triangle, glockenspiel, tubular bells, celesta, piano, harmonium, organ, two harps, mandolin, and strings. There is, in addition, a group of four trumpets and three trombones separately stationed. Vocal forces include two mixed choruses, a boys' chorus, three sopranos, two altos, a tenor, a baritone, and a bass.

In Act III of the second part of *Faust*, Goethe's subject is the union, symbolic and physical, of his eponymous tragic hero and Helen of Troy. Now the association of the two figures is not in itself new. Simon Magus, the first-century sorcerer whose misdeed, as recorded in Chapter 8 of the *Acts of the Apostles*, has given us the word "simony," is said to have called himself Faustus—in modern Italian he would be Fortunato—and he traveled and worked with a former prostitute to whom, for a bit of class, he gave the name of Helena. His sixteenth-century successor, having probably read about Simon in a new edition of a book then twelve hundred years old and called *Recognationes (Recognitions)*, for professional purposes styled himself Faustus Junior and later simply Doctor Johannes Faust, and he too—"for order's and propriety's sake," as Thomas Mann puts it—acquired a companion called Helena. The conjuring up of the legendary beauty, daughter of Leda and Zeus, came to be one of the standard entertainments in dramatic representations of the Faust story. In Christopher Marlowe's famous *Tragicall History of D. Faustus* (1604), Helen's presence takes on greater significance in that it is for the sake of her embrace that Faust is willing to reject salvation: "Sweet Helen, make me

immortal with a kiss." Nowhere, however, is the bringing together of Faust and Helen so boldly drawn as in what Goethe himself called his "Classical-Romantic phantasmagoria," nor so freighted with meaning and suggestion. In their meeting the poet seeks to portray ideal love, to suggest the fusion of Germanic and Greek civilization, and to resolve "the vehement opposition of Classicists and Romantics." And, as Goethe's Boswell, Johann Peter Eckermann, pointed out, "Half the history of the world lies behind it."

In joining *Faust* to *Veni, Creator Spiritus,* in linking the complexities of Goethe's humanism to the orthodoxy, the questionless faith of an eighth-century Christian hymn, Mahler sought to create a similarly encompassing work. We have, in the Anglo-American tradition, no cultural totem quite like *Faust,* no work so known, so quoted, so lived-with and possessed as *Faust* was by cultured Germans during the nineteenth century and at least the first half of the twentieth. (The King James version of the Bible is the nearest thing.) Even in that context, Mahler's closeness to *Faust* was remarkable. A Viennese lady whose occasional houseguest Mahler was reported that he was not really so difficult: she provided apples at breakfast, lunch, and dinner, and put Bielschowsky's Goethe biography in her guestroom, one volume in her country villa and the other in her city apartment, and "he was in heaven. Goethe and apples are two things he cannot live without." *Faust* is a recklessly inclusive masterwork whose action, to quote Goethe himself, "covers a good three thousand years from the Sack of Troy to the destruction of Missolonghi" and whose content is articulated through an astounding mixture of styles, verse-forms, textures, quotations, allusion, parodies, in tones sublime and scurrilous, and Mahler, one imagines, must often have looked to it for permission for his own unprecedentedly global symphonies.

It was not, however, with *Faust* that the Eighth Symphony began. The pattern of Mahler's years is well known: in the fall, winter, and spring he conducted, both to earn a living and because the challenge would not let him alone, and in summer he composed, sometimes sketching an entire symphony in a couple of months, perhaps finishing it the following summer, and finding odd moments during the year in which he might work on the score. He had completed his Seventh Symphony during the winter of 1905-06 and in May he had introduced his Sixth, the work of 1903-05, at a festival at Essen. In June 1906, when he arrived at Maiernigg on Lake Wörth in Southern Austria, where he had bought a plot of land in 1899, he had, to begin with, not a glimmer of an idea for a new composition.* According to Alma Mahler, he was "haunted by the spectre of failing inspiration." By his own account, he went to his studio, a tiny hut separate from the main house by some hundreds of yards, on

*Lake Wörth is a region of which Brahms said that melodies were so abundant there that one had to be careful not to step on them. He composed his Second Symphony, violin concerto, and G major violin sonata in successive summers at Pörtschach on the north shore, and, fifty-seven years after Brahms, Alban Berg was proud to be writing his own violin concerto just across the water near Velden.

the first day "with the firm resolution of idling the holiday away (I needed to so much that year) and recruiting my strength. On the threshold of my old workshop the *Spiritus Creator* took hold of me and shook me and drove me on for the next eight weeks until my greatest work was done." He had access only to a corrupt edition of the text and, to his chagrin, he found himself composing too much music for the words. He wired Vienna, asking to have the hymn sent to Maiernigg by telegram. As Alma Mahler tells it, "The complete text fit the music exactly. Intuitively he had composed the music for the full strophes." (This is not exactly right inasmuch as Mahler omits the second half of the fifth stanza.)

Mahler was quick to perceive that *Veni, Creator Spiritus* was but a beginning, to see that he dared tackle that Holy of Holies in German literature, the final scene of *Faust*, and that the bridge between the texts was to be found in the third stanza of the hymn:

Accende lumen sensibus,
Infunde amorem cordibus!
(Illuminate our senses,
Pour love into our hearts!)



Gustav Mahler in 1907

He completed the score with astonishing speed,* but as usual he was in no hurry about the first performance. Indeed, he had much else on his mind—in the tumultuous year of 1907 his resignation as artistic director of the Vienna Court Opera, his decision to go to the Metropolitan Opera in New York, the death from a combined onslaught of scarlet fever and diphtheria of his four-and-a-half-year-old daughter Maria, the discovery of his severe heart condition; in 1908 a heavy schedule in New York at both ends of the year, the premiere in Prague of the Symphony No. 7, the composition of *Das Lied von der Erde (The Song of the Earth);* in 1909 the start of a three-year contract with the dilapidated New York Philharmonic and work on the Ninth Symphony. Invariably young musicians like the conductors Willem Mengelberg and Bruno Walter were excited when Mahler played parts of the Eighth Symphony to them, and Mahler was in turn excited by their response. He became amenable to having the impresario Emil Gutmann organize the premiere, asked Walter to choose and coach the soloists, and himself became involved in the planning of countless details from the placement of the choruses, a matter on which he consulted his Vienna stage designer, Alfred Roller, to the layout of the program book. The premiere was very much an event to have been at, similar in that sense to the first performance of Stravinsky's *Le Sacre du printemps* three years later, and the audience at both occasions has miraculously grown over the years. Egon Gartenberg lists Schoenberg, Klemperer, Stokowski, Clemenceau, Siegfried Wagner, Casella, Webern, Stefan Zweig, Thomas Mann, and Max Reinhardt as among those present at Mahler's concert, and Berndt W. Wessling adds Goldmark, Franz Schmidt, d'Albert, Korngold, Elgar, Leo Fall, Vaughan Williams, Rachmaninoff, Weingartner, Muck, von Schuch, Blech, Stiedry, von Schillings, the Prince Regent of Bavaria, King Albert I of the Belgians, and Henry Ford. Schoenberg, Elgar, Vaughan Williams, and Rachmaninoff were in fact going about their business elsewhere. It was in any event a glorious and intensely emotional occasion and Mahler's one experience in his lifetime of being completely accepted as a composer.†

Tradition ascribes *Veni, Creator Spiritus* to Rabanus Maurus, Archbishop of Mainz from 847 until his death in 856, but scholarship will not have it so. The hymn, which probably dates from just before Maurus's time, is part of the liturgy for Whitsuntide or Pentecost, the festival that commemorates the descent of the Holy Ghost upon the disciples *(Acts 2),* and it is also sung at grand celebrations such as the elevation of a saint or the

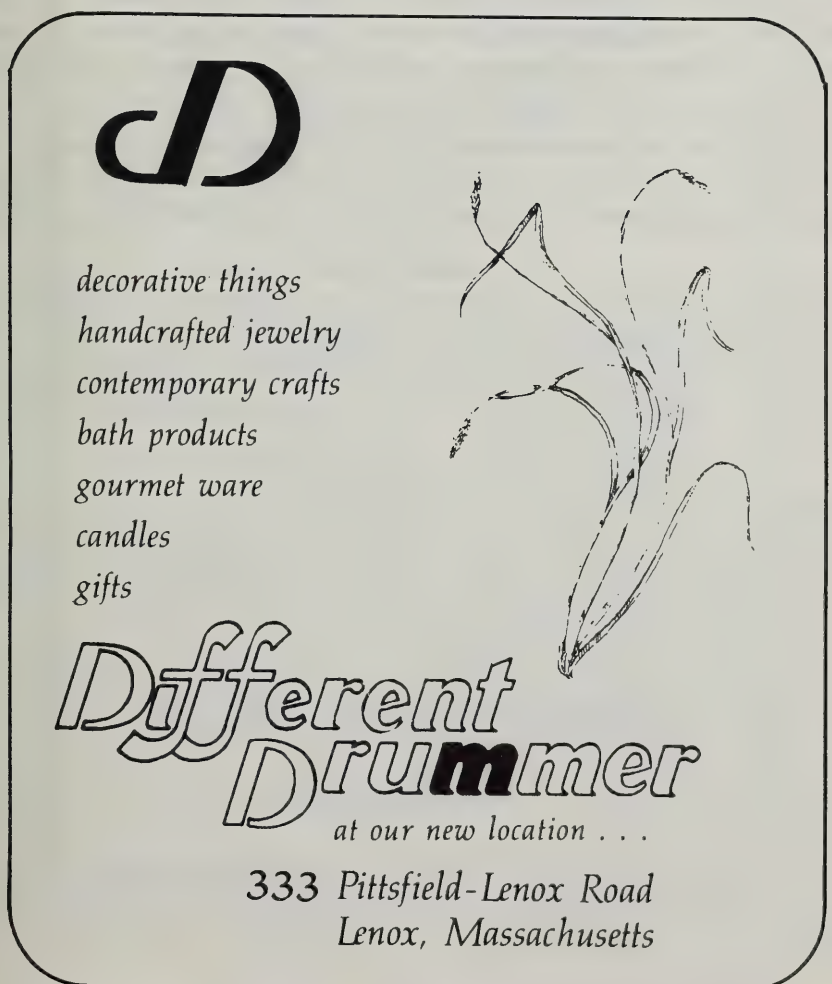
*Theodor W. Adorno reports that Alban Berg treasured among his possessions Mahler's first jotting down of the theme of the symphony's final chorus, *Alles Vergängliche ist nur ein Gleichnis.* It is on a piece of toilet paper. Yeats would have liked that.

†The impresario Gutmann coined the name *Symphony of a Thousand* as a part of his sales pitch, and it was given wide currency after that by Paul Stefan, author of the first book on Mahler. There was truth in Gutmann's advertising: the first performance involved 858 singers and an orchestra of 171, which, when you add Mahler himself, comes to 1,030 persons. If Abram Chasins's figures are correct, Stokowski in Philadelphia and New York outdid Gutmann, fielding an army of 1,069, counting himself.

coronation of a pope. Mahler's referring to it as "the *Spiritus Creator*" is characteristic. He was absolutely allergic to the idea of leaving a text alone, and, aside from the omissions noted, he presents the lines in an incredibly dense growth of repetitions, combinations, inversions, transpositions, and conflations. Goethe's text, too, is a bit manhandled. Mahler makes two substantial cuts, one of thirty-six lines and another of seven, presumably on purpose*; other omissions, inversions, and altered word-forms (*Liebesband* for *Liebeband, ew'ge for ewige, Frauen* for *Fraun,* etc.) should probably be ascribed to his working from memory.

The Faust chapbook of 1587, which is the literary source for the whole legend and which appeared in English as early as 1592 under the title *The History of the Damnable Life and Deserved Death of Doctor John Faustus,* is an entertainment and a cautionary tale. For Goethe, the career of the old humbug was not just a tale to tell; it was a story upon which to hang an

*For a complete setting of this scene you must go to Robert Schumann's *Scenes from Goethe's Faust,* a penetrating and inspired composition and one of the underground masterpieces of the Romantic era. There is an excellent recording conducted by Benjamin Britten with, among others, Dietrich Fischer-Dieskau, Sir Peter Pears, and John Shirley-Quirk. Erich Leinsdorf led Boston Symphony performances of this rarely heard music in February 1966, with soloists including Hermann Prey, Beverly Sills, and Tatiana Troyanos.



entire *Weltanschauung*. This became gradually clear to him as he worked on *Faust*, and that was a long time: he first harbored plans in the 1760s when he was an undergraduate, and he sealed up the manuscript—"ended but not completed because uncompletable," says Mann—on his eighty-second birthday, 28 August 1831, "lest I be tempted to carry the work further." Being in fact tempted, he opened the packet in January and tinkered with details until the 24th of that month, eight weeks before his death. Goethe's most radical change in the telling of the story itself is his ending it not in death and damnation, but in Faust's salvation: the Faustian quest is not arrogance but aspiration.* The moment of that salvation is the subject of Goethe's final scene and of the mighty close of Mahler's symphony.

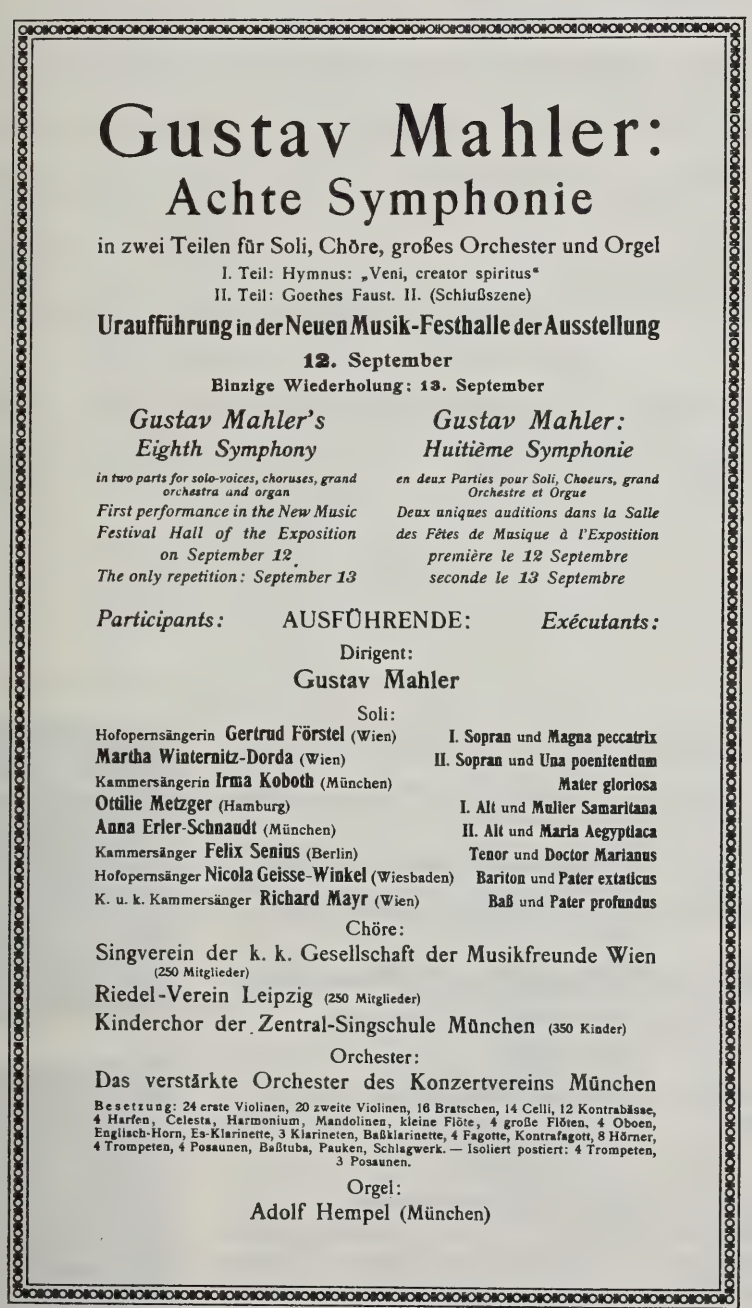
The story of *Faust I*, of the pact with the Devil and the Gretchen tragedy, does not need to be retold here. *Faust II* seems at first to be not so much a continuation as a fresh start from another perspective (Goethe himself said as much). Faust himself has been made oblivious of his past. In a series of steps which Goethe wishes us to perceive as successively higher stages of questing, Faust is in service at the Imperial Court; in love with Helen of Troy, and the father, in that union, of a boy called Euphorion†; finally, after Helen's return to the Underworld, he challenges Nature herself as he takes on a gigantic project of land reclamation. Now one hundred years old, Faust receives the visitation of four grey women, Want, Distress, Guilt, and Care. Only Care has the power to enter and she, as she leaves, breathes on him and strikes him blind. The terms of his pact with Mephistopheles are that if ever he entreats "the swift moment . . . /Tarry a while! you are so fair!" his life is over and his soul forfeit. Taking, in his blindness, the sound of his own grave being dug to be the sound of his construction plans going forward, enraptured by his vision of the life to arise on the land newly claimed from the elements, he exclaims, "I might entreat the fleeting minute:/Oh tarry yet, thou art so

*In this he was significantly anticipated by the playwright and critic Gotthold Ephraim Lessing, who adumbrated the possibility of a "Faust without evil" in his *Letter on Literature XVII* (1759), taking the idea further in a fragmentary play fifteen years later; Goethe, however, was the first writer actually to carry out such a design.

†Euphorion—from the Greek *euphoros*, easy to bear or well-borne—inherits his father's fierce drive toward the absolute and dies attempting flight. Goethe intends him as an embodiment of the poetic spirit in general and also as a representation of Lord Byron, the one poet among his contemporaries whom, since the death of Schiller in 1805, Goethe totally respected. Byron had died in 1824, having gone to Missolonghi (Mesolóngion) to participate in the Greek war for independence. Goethe mourned Byron deeply, and *Faust II* includes a moving lament for him. When Euphorion launches himself on his flight to the chorus's cries of "Icarus! Icarus!/Piteous plight!" the stage direction indicates that the "beautiful youth plunges down at his parents' feet; one seems to recognize in the body a familiar figure, but the corporeal vanishes at once; the aureole rises like a meteor to the sky; robe, cloak, and lyre are left behind." The "familiar figure" is of course Byron. This is just one small example of the breadth of reference and the boldness of theatrical vision in *Faust II*.

fair!" He dies, and in a scene of superb comedy—angels pelt the devils with rose petals, which sting and burn them murderously, and Mephistopheles' own attention is fatally distracted by the bare bottoms of the little boy angels—heavenly hosts wrest Faust's entelechy or immortal essence from the forces of hell. And with that, Goethe's—and Mahler's—finale can begin.

To say that Goethe has composed this finale as though he were writing a libretto for an opera or an oratorio is not simply a matter of justifying Schumann and Mahler. The musical libretto is one of the many poetic styles touched in *Faust*, and we know that Goethe always hoped that at least parts of his tragedy would be set to music. The ideal composer, he



Gustav Mahler:
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II. Teil: Goethes Faust. II. (Schlußszene)

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Einzige Wiederholung: 13. September

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Eighth Symphony

in two parts for solo-voices, choruses, grand orchestra and organ
First performance in the New Music Festival Hall of the Exposition on September 12
The only repetition: September 13

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première le 12 Septembre
seconde le 13 Septembre

Participants: AUSFÜHRENDE: *Exécutants:*

Dirigent:
Gustav Mahler

Soli:

Hofopernsängerin **Gertrud Förstel** (Wien)	I. Sopran und **Magna peccatrix**
Martha Winternitz-Dorda (Wien)	II. Sopran und **Una poenitentium**
Kammersängerin **Irma Koboth** (München)	**Mater gloriosa**
Ottilie Metzger (Hamburg)	I. Alt und **Mulier Samaritana**
Anna Erler-Schnaudt (München)	II. Alt und **Maria Aegyptiaca**
Kammersänger **Felix Senius** (Berlin)	**Tenor** und **Doctor Marianus**
Hofopernsänger **Nicola Geisse-Winkel** (Wiesbaden)	**Bariton** und **Pater extaticus**
K. u. k. Kammersänger **Richard Mayr** (Wien)	**Baß** und **Pater profundus**

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Orgel:
Adolf Hempel (München)

From the first performance of the Mahler Eighth

said, would have been Mozart working "in the manner of *Don Giovanni.*"

The visual sources of the scene may include Traini's and Gozzoli's frescoes in the Camposanto at Pisa and Wilhelm von Humboldt's description of the Benedictine monastery at Montserrat; the scenario evokes the final cantos of Dante's *Paradiso.* The scene is set in mountain gorges inhabited by hermits who are named, in ascending order of divine knowledge, Pater ecstaticus, Pater profundus, Pater seraphicus, and Doctor Marianus. Moving among these anchorites is a group of children who died immediately after birth. Angels come bearing Faust's immortal essence, and from younger angels we learn that the roses which had played so critical a part in the capture of that essence were the gift of penitent women. Hailed by Doctor Marianus, the Virgin appears in glory.* The penitent donors of the roses—the sinner who bathed Christ's feet at the house of Simon the Pharisee; the Samaritan woman who gave Christ water at Jacob's well and to whom he first revealed that he was the Messiah; and Mary of Egypt, who repented a life of sin after an invisible hand had kept her from entering the temple and who at her death after forty years in the desert wrote a message in the sand asking that she be buried there—intercede with the Virgin on behalf of Gretchen. One more penitent woman, "once called Gretchen," speaks thanks to the Mater gloriosa for having heeded her prayers on behalf of "my love of old." With Gretchen's reappearance, the immense circle of the

*This is the counterpart of Gretchen's scene with the statue of the Mater dolorosa in *Faust I.* Much of this finale is recapitulation and to be comprehended fully only in the context of the preceding 12,000 or so lines of the poem. In that sense it could be compared to Brünnhilde's Immolation in *Götterdämmerung.*

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poem is closed. The Mater gloriosa grants to Gretchen that she may lead Faust "to higher spheres." In eight of the most celebrated and the most densely beautiful lines of the world's poetry, a mystic chorus speaks of heaven as the place where parable becomes reality, where earthly imperfection is made perfect, where the indescribable is done.

Mahler discussed this close in a letter to his wife written in June 1909:

"It is all an allegory to convey something which, whatever form it is given, can never be adequately expressed. Only the transitory lends itself to description; but what we feel, surmise, but will never reach (or know here as an actual event), the intransitory behind all appearance, is indescribable. That which draws us by its mystic force, what every created thing, perhaps even the very stones, feels with absolute certainty as the center of its being, what Goethe here—again employing an image—calls the eternal feminine—that is to say the resting-place, the goal, in opposition to the striving and struggling towards the goal (the eternal masculine)—you are quite right in calling the force of love. There are infinite representations and names for it . . . Goethe himself reveals it stage by stage, on and on, in image after image, more and more clearly as he draws nearer the end: in Faust's impassioned search for Helen, in the Classical Walpurgis Night, in the still inchoate Homunculus, through the manifold entelechies of lower and higher degree; he presents and expresses it with a glowing clarity and certainty right on to the *Mater gloriosa*—the personification of the eternal feminine!

"And so in immediate relation to the final scene Goethe himself addresses his listeners:

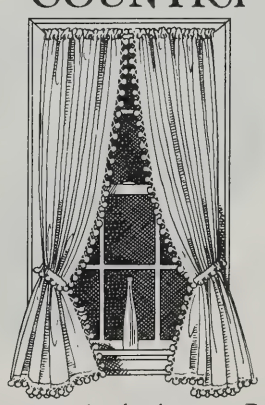
"'All that is transitory (what I have presented to you here these two evenings) is nothing but images, inadequate, naturally, in their earthly manifestation; but there, freed from the body of earthly inadequacy, they will be actual, and we shall then need no paraphrase, no figures or images

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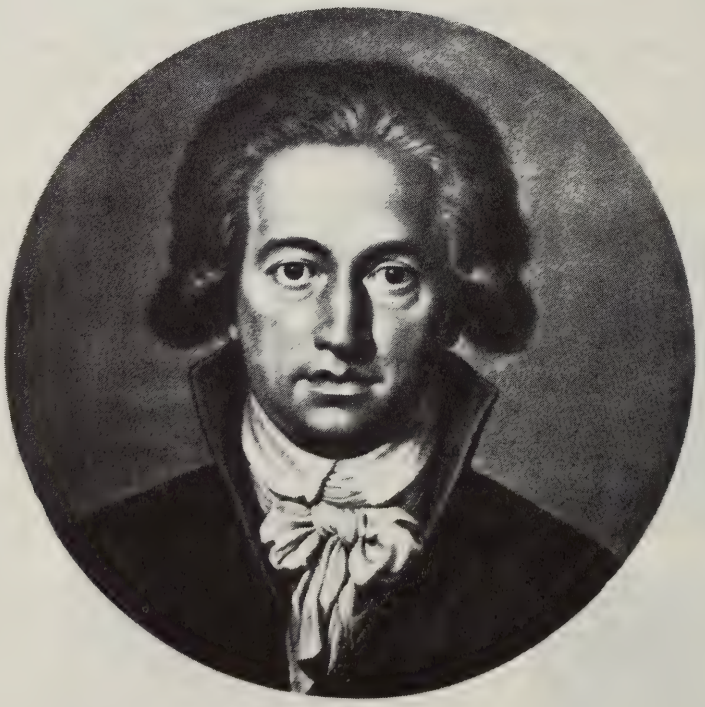
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for them. There is done what is in vain described here, for it is indescribable. And what is that? Again, I can only reply in imagery and say: the eternal femine has drawn us on—we have arrived—we are at rest—possess what on earth we could only strive and struggle for. Christians call this "eternal blessedness," and I cannot do better than employ this beautiful and sufficient mythology—the most complete conception to which at this epoch of humanity it is possible to attain.'"*

In April 1926, Anton Webern conducted what must by all accounts have been two overwhelming performances of Mahler's Eighth Symphony. Describing these performances to Schoenberg, he wrote: "In [the first part] I set a real *Allegro impetuoso;* in no time the movement was over, like a gigantic prelude to the second." This "impetuous" allegro is precisely what Mahler specifies as he hurls the first words at the *Creator Spiritus.* Not only is the tempo itself quick, but the musical events themselves—the sequence of ever-shorter measures (4/4, 4/4, 3/4, 2/4) and the trombones' compressed variation of what the chorus has just sung—create a sense of utmost urgency. Moreover, as soon as the chorus resumes, the

*In February 1831, Goethe remarked to J.P. Eckermann, his literary assistant, that sometimes it was necessary "to come to the aid of the spiritual with all manner of arts." And specifically about the final scene of *Faust* he explained that in order to avoid vagueness and gain solidity it was technically useful to turn to something ready-made and to employ the "sharply outlined Christian-ecclesiastical figures and ideas." Nietzsche called Eckermann's *Conversations with Goethe* "the greatest book in the German language." Undoubtedly Mahler knew it well.



Johann Wolfgang von Goethe

orchestra—violins, imitated at once by all the high woodwind—adds a new melody of sweeping physical energy. With *"Imple superna gratia"* the prayer becomes softer and solo voices begin to emerge. *"Infirma,"* the plea for strength, is presented once darkly, then, after an orchestral interlude of which Adorno well says that it looks ahead to the cantatas of Webern, with stern power. Mahler's treatment of what for him was "the cardinal point of the text" and the bridge to *Faust*, the *"Accende lumen sensibus,"* points up something interesting about his verbal inversions. His first introduction of that line by the soloists is quiet. But the words are reversed, *"Lumen accende sensibus,"* and the great outburst with all voices, those of the children included, in unison, coincides with the first presentation of the line in its proper order. The change there of texture, tempo, and harmony makes this the most dramatic stroke in the symphony. The prayer that the foe be scattered is one of Mahler's fierce marches; the appeal to the leader to go before us *("Ductore sic te praevio")* is a dense double fugue. The points of the hymn, evidently, are strikingly differentiated, but the detail, even though the building blocks are massive, is subordinated to the eager thrust of the movement as a whole. It might well call to mind the shouts of *"Credo, credo"* with which Beethoven pushes aside doctrinal detail in the *Missa Solemnis*.

Reflecting the difference between Goethe's discursive and theatrical rhapsodies and the concentrated plainness of the medieval hymn, Mahler's Part II is as expansive as Part I was ferociously compressed. Mahler opens with one of music's miraculous achievements in landscape painting, a broadly drawn prelude for the orchestra alone, whose elements are then recapitulated and expanded in the first utterances of the anchorites and angels. Goethe's spiritual-operatic spectacle draws a lively musical response: it seems sure that part of what drew Mahler into the Catholic church in 1897 was his attraction to the esthetics of ceremony. Again parallel to Goethe's operation, much of the music is recapitulation. The symphony, like *Faust* itself, is something to be lived with a long time in order that the richly intricate network of references and allusions might take on clarity. The final summons of Doctor Marianus, "prostrate in adoration," rises to a rapt climax. Then, after long moments of suspense, the Chorus Mysticus intones the poet's reflection on heaven and earth. But, as he does in the *Resurrection* Symphony, Mahler gives over the power to music without words. Brass instruments, organ, drums, plucked strings, bells all invoke the symphony's opening phrase, but now, its tense upward leap of a seventh, after being stretched in a greater leap of a ninth, is at the last resolved, brought home, in a clear octave. Prayer has become affirmation. "We have arrived—we are at rest—we possess what on earth we could only strive and struggle for."

—Michael Steinberg

Text and translation begin on page 69.

Michael Steinberg, now Artistic Adviser of the San Francisco Symphony, was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. His program note for the Mahler Eighth Symphony appears here courtesy of the San Francisco Symphony.

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Rehearsal for the first performance of the Mahler Eighth

Gustav Mahler: Symphony No. 8

Part I. Hymn, *Veni, Creator Spiritus*

Veni, Creator Spiritus, Mentes tuorum visita, Imple superna gratia, Quae tu creasti pectora.	Come, Creator-Spirit Visit these Thy souls, Fill them with heavenly grace Whom Thou hast created of Thy spirit.
Qui diceris Paraclitus, Altissima donum Dei, Fons vivus, ignis, caritas Et spiritalis unctio.	Who art called Comforter, Supreme Gift of God, Living Fountain, Fire, Love, And the Anointing of the Soul.
Infirma nostri corporis Virtute firmans perpeti, Accende lumen sensibus, Infunde amorem cordibus.	Our feeble flesh Make ever strong in Virtue, Kindle our Reason with Light. Infuse our hearts with Love.
Hostem repellas longius Pacemque dones protinus, Ductore sic te praevio Vitemus omne pessimum.	Our enemies be driven far from us. Give us peace continually. Thus shall we, if Thou guide us, Avoid all grievous ill.
Tu septiformis munere Digitus paternae dexterae {Tu rite promissum Patris, Sermone ditans guttura.}*	Thou of the sevenfold Gifts, Finger upon the right hand of the Father, Thou, True Promise of the Father, Giveth the gift of Speech unto our tongues.
Per te sciamus da Patrem,	Grant that we may perceive through Thee, Father,
Noscamus {atque}Filium, {Te utriusque} Spiritum Credamus omni tempore.	May we know, O son, through Thee; And through Thee, Spirit, in both indwelling, May we ever believe.
Da gaudiorum praemia, Da gratiarum munera, Dissolve litis vincula, Adstringe pacis foedera.	Give us the reward of Joy, Give us the gift of Grace, Loosen the bonds of Strife, Make us to preserve Peace.
Gloria Patri Domino, Deo sit gloria et Filio Natoque, qui a mortuis Surrexit, ac Paraclito In saeculorum saecula.	Glory be to the Father, our Lord, Glory be to God, and to the Son Begotten, who was raised From Death and to Thee, Comforter, From age to age.

* Brackets { } indicate text omitted by Mahler.

Part II. Final scene from Goethe's *Faust*

Bergschluchten, Wald, Fels, Einöde.
Heilige Anachoreten gebirgauf verteilt, gelagert zwischen Klüften.

CHOR UND ECHO

Waldung, sie schwankt heran,
Felsen, sie lasten dran,
Wurzeln, sie klammern an,
Stamm dicht an Stamm hinan.
Woge nach Woge spritzt,
Höhle, die tiefste, schützt.
Löwen, sie schleichen stumm,
Freundlich um uns herum,
Ehren geweihten Ort,
Heiligen Liebeshort.

PATER ECSTATICUS *(auf und abschwebend)*:

Ewiger Wonnebrand,
Glühendes Liebesband,
Siedender Schmerz der Brust,
Schäumende Gotteslust.
Pfeile, durchdringet mich,
Lanzen, bezwinget mich,
Keulen, zerschmettert mich,
Blitze, durchwettert mich!
Dass ja das Nichtige
Alles verflüchtige,
Glänze der Dauerstern,
Ewiger Liebe Kern!

PATER PROFUNDUS *(tiefe Region)*:

Wie Felsenabgrund mir zu Füssen
Auf teifem Abgrund lastend ruht,
Wie tausend Bäche strahlend fliessen
Zum grausen Sturz des Schaums der Flut,
Wie strack, mit eig'nem kräft'gen Triebe,
Der Stamm sich in die Lüfte trägt,
So ist es die allmächt'ge Liebe,
Die alles bildet, alles hegt.

Ist um mich her ein wildes Brausen,
Als wogte Wald und Felsengrund!
Und doch stürzt, liebevoll im Sausen,

Die Wasserfülle sich zum Schlund,
Berufen gleich das Tal zu wässern;
Der Blitz, der flammend niederschlug,

Die Atmosphäre zu verbessern,
Die Gift und Dunst im Busen trug:

Sind Liebesboten, sie verkünden,
Was ewig schaffend uns umwallt.
Mein Inn'res mög' es auch entzünden,
Wo sich der Geist, verworren, kalt,

Mountain Glens, Forest, Rock, Solitude.
Holy Anchorites sheltering in the clefts of rocks, scattered at various heights along the cliffs.

CHOIR AND ECHO

Upward the forests sway,
Great rocks upon them weigh,
Roots here securely cling,
Trunks densely pressing in.
Wave on wave breaks to spray,
Caves, deepest, refuge lend.
Lions, who silent prowl,
Friendly about us come,
Honor this hallowed place,
Love's holy hermitage.

PATER ECSTATICUS *(floating up and down)*:

Rapture's eternal fire,
Love's incandescent bonds,
Pain that seethes in my breast,
Gleaming, divine desire,
O Arrows, pierce through me,
Spears, make me to submit,
Cudgels, o shatter me,
And, Lightning, storm through me;
That all vain Nothingness
Vanish in vaporous haze!
Gleam of the constant star,
Immortal Love's true flower.

PATER PROFUNDUS *(in the lower region)*:

As rocky chasms at my feet
Rest heavy on the deep-cleft gorge,
And as a thousand brooks flow, sparkling,
Toward the foaming torrent's fearsome fall,
As, straight, the tree, of its own powerful bent,
Bears itself upward into air,
Even so is almighty Love,
Which fashions all things, and which cares for all.
There is about me here a savage raging,
As though the very rocks, the forests heaved!
Yet, the abundant waters, full of love, for all their raging,
Cast themselves headlong-down, into the gorge,
Summoned forthwith to water all the vale;
The lightning which, bright-flaming, earthward struck,
To purify the air,
Which held foul vapours and vile poisons in its breast:
These are Love's heralds, they declare,
That which, ever-creating, here holds sway.
O that it might suffuse my inmost self with fire,
Where my perplexed soul, and cold,

Verquält in stumpfer Sinne Schranken,

Scharf angeschloss'nem Kettenschmerz.
O Gott! beschwichtige die Gedanken,
Erleuchte mein bedürftig Herz!

CHOR DER ENGEL *(schwebend in der höhern Atmosphäre, Faustens Unsterbliches tragend):*

Gerettet ist das edle Glied
Der Geisterwelt vom Bösen:
Wer immer strebend sich bemüht,
Den können wir . . . erlösen,
Und hat an ihm die Liebe gar
Von oben teilgenommen,
Begegnet ihm die sel'ge Schar
Mit herzlichem Willkommen.

CHOR SELIGER KNABEN *(um die höchsten Gipfel kreisend):*

Hände verschlinget euch
Freudig zum Ringverein,
Regt euch und singet
Heil'ge Gefühle drein.
Göttlich belehret,
Dürft ihr vertrauen,
Den ihr verehret,
Werdet ihr schauen,

CHOR DER JÜNGEREN ENGEL:

Jene Rosen aus den Händen
Liebend-heil'ger Büsserinnen,
Halfen uns den Sieg gewinnen
Und das hohe Werk vollenden
Diesen Seelenschatz erbeuten.
Böse wichen, als wir streuten,
Teufel flohen, als wir trafen.
Statt gewohnter Höllenstrafen
Fühlten Liebesqual die Geister;
Selbst der alte Satans-Meister
War von spitzer Pein durchdrungen.
Jauchzet auf! es ist gelungen.

DIE VOLLENDETEREN ENGEL *(2 Gruppen und eine solo Stimme):*

Uns bleibt ein Erdenrest
Zu tragen peinlich
Und wär er von Asbest,
Er ist nicht reinlich.
Wenn starke Geisteskraft
Die Elemente
An sich herangerafft,
Kein Engel trennte
Geeinte Zwienatur
Der innigen beiden,
Die ewige Liebe nur
Vermag's zu scheiden.

Vexes itself within the narrow confines of dulled sense,
Endures the chafe of shackles harshly clasped.
O God! quiet my thoughts,
Fill my sore-wanting heart with Light.

CHOIR OF ANGELS *(soaring in the upper atmosphere, bearing Faust's immortal soul):*

Delivered is our noble member
Of the spirits' realm from evil:
That soul who ever diligently strives
We can . . . redeem,
And if it be that Love indeed
Lend him or her favour, from on high,
The sainted hosts will greet that soul
With heartfelt welcome.

A CHOIR OF BLESSED BOYS *(circling about the highest peaks):*

Hands clasp you
Joyfully, join in a ring,
With holy fervour now,
Leap you and sing.
Having been taught of God,
You may believe:
Him whom you have adored,
You shall perceive.

CHORUS OF YOUNGER ANGELS:

Twas those roses from the hands
Of pious-loving penitent women,
Helped us make the victory ours
And achieve our noble work,
To win this treasured soul as booty.
Evil cowered where we strewed them,
Devils fled as they were struck.
The spectres felt not hell's own torments,
But knew Love's agonies instead;
Even that ancient prince of devils
Himself, was riven with sharpest pain!
Rejoice! the victory is attained!

MORE PERFECT ANGELS *(2 companies and a single voice):*

To us remains an earthly relic
We must bear with pain,
Which, though it were made of asbestos,
Is not clean.
When once the strong power of the soul
Hath drawn
The Elements unto itself,
No angel can divide
The conjoint double-nature
Of the ardent pair;
Eternal Love alone
Hath power to part them.

PLEASE TURN THE PAGE QUIETLY.

DIE JÜNGEREN ENGEL *(wie vorher besetzt)*:

Ich spür soeben,
Nebelnd um Felsenhöh,
Ein Geisterleben,
Regend sich in der Näh.
Seliger Knaben
Seh' ich bewegte Schar,
Los von der Erde Druck,
Im Kreis gesellt,
Die sich erlaben
Am neuen Lenz und Schmuck
Der obern Welt.

DOCTOR MARIANUS
(in der höchsten reinlichsten Zelle):

Hier ist die Aussicht frei,
Der Geist erhoben.

DIE JÜNGEREN ENGEL:

Sei er zum Anbeginn,
Steigendem Vollgewinn,
Diesen gesellt!

DOCTOR MARIANUS:

Dort ziehen Frauen vorbei,
Schwebend nach oben;
Die Herrliche mittenin,
Im Sternenkranze,
Die Himmelskönigin . . .

CHOR SELIGER KNABEN:

Freudig empfangen wir
Diesen im Puppenstand;
Also erlangen wir
Englisches Unterpfand.
Löset die Flokken los,
Die ihn umgeben.
Schon ist er schön und gross
Von heiligem Leben.

DOCTOR MARIANUS *(entzückt)*:

. . . Ich seh's am Glanze
Höchste Herrscherin der Welt!
Lass mich im blauen
Ausgespannten Himmelszelt
Dein Geheimnis schauen!
Bill'ge was des Mannes Brust
Ernst und zart bewegt
Und mit heil'ger Liebeslust
Dir entgegen trägt.

THE YOUNGER ANGELS *(divided as before)*:

Here now I seem to see,
Drift like a haze about the craggy heights,
A spirit life,
Which stirs but closely by.
Of sainted boys
I see a moving host,
Free from the press of earth,
United in a circle,
Who feast their eyes
Upon the new spring and the flowers
Of the celestial world.

DOCTOR MARIANUS
(in the highest, purest sphere):

Here is the vison clear,
The spirit lifted.

THE YOUNGER ANGELS:

As he begins to rise,
To greater, perfect gain,
Let him first fellowship with these!

DOCTOR MARIANUS:

There women's forms pass by,
Drifting into the blue,
The Fairest, in their midst,
Circled about with stars,
The very Queen of Heaven . . .

A CHOIR OF BLESSED BOYS:

With joy we will receive
This youth, as yet unfledged,
For thus may we achieve
Angels' society.
Loosen the silken flakes,
Which yet enshroud him;
Already he grows tall and fair,
Surrounded by this holy life.

DOCTOR MARIANUS *(rapt)*:

. . . I know that radiance,
Supreme Empress of the world!
Grant that, beneath the blue
And far-flung canopy of Heaven,
I may perceive thy mystery!
Receive what moves the heart of man
Tenderly and deeply,
Which, in the sacred joy of Love,
Unto thee he renders.

Unbezwinglich unser Mut,
Wenn du hehr gebietest;
Plötzlich mildert sich die Glut,
Wenn du uns befriedest.

DOCTOR MARIANUS UND MÄNNERCHOR:

Jungfrau, rein im schönsten Sinne,
Mutter, Ehren würdig,
Uns erwählte Königin,
Göttern ebenbürtig.

CHOR:

Dir der Unberührbaren,
Ist es nicht benommen,
Dass die leicht Verführbaren
Traulich zu dir kommen.
In die Schwachheit hingerafft,
Sind sie schwer zu retten.
Wer zereisst aus eig'ner Kraft
Der Gelüste Ketten?
Wie entgleitet schnell der Fuss
Schiefem, glattem Boden.

CHOR DER BÜSSERINNEN:

Du schwebst zu Höhen
Der ewigen Reiche,
Vernimm das Flehen,
Du Gnadenreiche,
Du Ohnegleiche!

MAGNA PECCATRIX:

Bei der Liebe, die den Füssen
Deines Gottverklärten Sohnes
Tränen liess zum Balsam fliessen,
Trotz des Pharisäer-Hohnes,
Beim Gefässe, dass so reichlich
Tropfte Wohlgeruch hernieder,
Bei den Locken, die so weichlich
Trockneten die heil'gen Glieder . . .

MULIER SAMARITANA:

Bei dem Bronn, zu dem schon weiland
Abram liess die Herde führen,
Bei dem Eimer, der dem Heiland
Kühl die Lippe durft' berühren,
Bei der reinen reichen Quelle,
Die nun dorther sich ergiesset,
Überflüssig, ewig helle,
Rings durch alle Welten fliesst . . .

Nothing can subdue our courage,
If thou, noble one, command us,
But our zeal is swiftly tempered,
If thou speak to us of peace.

DOCTOR MARIANUS AND A CHOIR OF MEN:

Virgin, pure as pure is lovely,
Worthy to wear Honor's crown,
Our Queen, whom we have chosen,
And the equal of the gods.

FULL CHOIR:

Hath it not, Untouchable,
Ever been thy way,
That, trusting, such may come to thee
As have been lightly led astray.
Swept away in their own weakness,
They are hard to rescue.
Who in his own strength can break
The shackles of the fleshly lusts?
O how swiftly slips the foot
On ground both treacherous and steep!

CHORUS OF PENITENT WOMEN:

Thou who dost soar unto the heights
Of the everlasting realms,
Hear our pleading,
Thou, All-Gracious,
O thou Matchless Virgin!

MAGNA PECCATRIX:

By the love, which o'er the feet
Of thy Son, transfigured of God,
Shed warm tears, for soothing balm,
Faced the Pharisees' derision;
By the vial which so richly
Shed its fragrant odours round,
By the tresses which so softly
Then did dry those sacred limbs . . .

A WOMAN OF SAMARIA:

By the well, to which aforetime
Abram let his flocks be led,
By the water-jug which, cooling,
Was suffered to touch the Saviour's lips,
By the pure, rich-springing fountain
Which pours forth out of that place,
Flooding over, clear forever,
Watering all the Universe . . .

PLEASE TURN THE PAGE QUIETLY.

MARIA AEGYPTIACA:

Bei dem hochgeweihten Orte
Wo den Herrn man niederliess,
Bei dem Arm, der von der Pforte,
Warnend mich zurücke stiess,
Bei der vierzigjähr'gen Busse,
Der ich treu in Wüsten blieb,
Bei dem sel'gen Scheidegrusse,
Den in Sand ich niederschrieb . . .

ALLE DREI:

Die du grossen Sünderinnen
Deine Nähe nicht verweigerst,
Und ein büssendes Gewinnen
In die Ewigkeiten steigerst,
Gönn auch dieser guten Seele,
Die sich einmal nur vergessen,
Die nicht ahnte, dass sie fehle,
Dein Verzeihen angemessen!

UNA POENITENTIUM
(sonst Gretchen genannt, sich anschmiegend):

Neige, neige,
Du Ohnegleiche,
Du Strahlenreiche,
Dein Antlitz gnädig meinem Glück.
Der früh Geliebte,
Nicht mehr Getrübte,
Er kommt zurück.

SELIGE KNABEN
(in Kreisbewegung sich nähernd):

Er überwächst uns schon
An mächt'gen Gliedern,
Wird treuer Pflege Lohn
Reichlich erwidern.
Wir wurden früh entfernt
Von Lebechören;
Doch dieser hat gelernt,
Er wird uns lehren.

GRETCHEN (UNA POENITENTIUM)
(hervortretend):

Vom edlen Geisterchor umgeben,
Wird sich der Neue kaum gewahr,
Er ahnet kaum das frische Leben,
So gleicht er schon der heil'gen Schar.
Sieh wie er jedem Erdenbande
Der alten Hülle sich entrafft.
Und aus ätherischem Gewande
Hervortritt erste Jugendkraft!
Vergönne mir, ihn zu belehren,
Noch blendet ihn der neue Tag.

MARIA AEGYPTIACA:

By that place, above all sacred,
Where they laid the Lord to rest,
By the Arm which from the portal,
With stern warning forced me back,
By my penance, forty years,
Suffered in the wilderness,
By the blessed farewell greeting
Which I traced upon the sand . . .

ALL THREE:

Thou, who to grievous-sinning women
Never hast denied Thy presence,
And to penitential merit
Raised them up, eternally,
Grant the same to this good spirit,
Who but once her creed forgot,
Who knew not that she should forfeit
Thy just pardon utterly!

A PENITENT WOMAN
(once called Gretchen, making obeisance to the Virgin):

Incline, incline,
Thou Matchless One,
Thou rich-in-radiance,
Graciously, incline thy face unto my joy.
My erstwhile love,
No longer sullied,
Now returns to me.

BLESSED BOYS
(circling ever nearer):

Already he has grown beyond us,
With his powerful limbs.
And the reward of faithful care
Richly he will return in kind.
We were taken early
From the living choirs;
But he has been well schooled,
And he will teach us.

GRETCHEN (A PENITENT)
(stepping forward):

Surrounded by the noble spirit-chorus,
This newest soul has little sense of self,
But faintly he perceives the new existence,
So like is he already to the sacred throng.
See how he strips away each earthly tie,
Each last remaining vestige of his former frame.
Till he at last, clothed in celestial vestments,
Steps forth in the first glorious strength of youth!
O grant that I may be allowed to teach him,
Still confounded by the light of the new day!

MATER GLORIOSA:
Komm! Hebe dich zu höhern Sphären,
Wenn er dich ahnet, folgt er nach.

CHORUS MYSTICUS:
Komm! Komm!

DOCTOR MARIANUS:
Blicket auf, . . .

CHORUS MYSTICUS:
Komm!

DOCTOR MARIANUS:
. . . alle reuig Zarten!

CHORUS MYSTICUS:
Komm!

DOCTOR MARIANUS:
Blicket auf, auf zum Retterblick,
Alle reuig Zarten,
Euch zu sel'gem Glück
Dankend umzuarten.
Werde jeder bess're Sinn
Dir zum Dienst erbötig;
Jungfrau, Mutter, Königin,
Göttin, bleibe gnädig!

KNABENCHOR:
Blicket auf!

CHORUS MYSTICUS:
Blicket auf,
Alle reuig Zarten!
Blicket auf! Blicket auf!
Werde jeder bess're Sinn
Dir zum Dienst erbötig;
Jungfrau, Mutter, Königin,
Göttin, bleibe gnädig.

Alles Vergängliche
Ist nur ein Gleichnis;
Das Unzulängliche
Hier wird's Ereignis,
Das Unbeschreibliche,
Hier ist's getan;
Das Ewig-Weibliche
Zieht uns hinan!

MATER GLORIOSA:
Come! Lift you unto loftier spheres.
If he understands you, he will follow.

MYSTICAL CHORUS:
Come! Come!

DOCTOR MARIANUS:
Look up, . . .

MYSTICAL CHORUS:
Come!

DOCTOR MARIANUS:
. . . all you contrite, tender souls!

MYSTICAL CHORUS:
Come!

DOCTOR MARIANUS:
Look up to that redeeming visage,
all you contrite, tender souls,
Thankfully to be translated
Unto blissful happiness.
May every nobler instinct be
Set at your disposal;
Virgin, Mother, Majesty,
Goddess, be thou ever gracious!

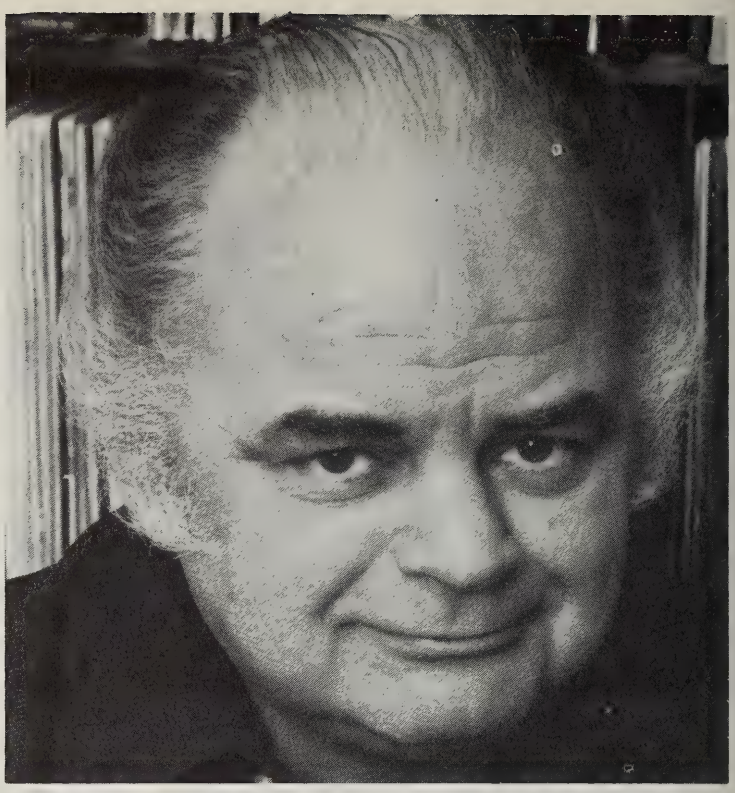
BOY CHOIR:
Look up!

MYSTICAL CHORUS:
Look up,
All you contrite, tender souls!
Look up! Look up!
May every nobler instinct be
Set at your disposal;
Virgin, Mother, Majesty,
Goddess, be thou ever gracious!

All things which know decay
Are but vain likeness.
All we could not attain
Is here achieved.
The indescribable,
Here it is done;
Eternal-*anima*
Compels us on!

English translation by Donna Hewitt copyright ©1980

Tanglewood Previews



Host Robert J. Lurtsema offers Tanglewood previews as a regular summertime feature of *morning pro musica*, which is broadcast every day from seven until noon.

Morning pro musica is now heard coast to coast on stations of the Public Radio Cooperative including, in the New York/New England area:

WGBH (89.7 fm)
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Amherst, MA

WAMC (90.3 fm)
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WNYC (93.9 fm)
New York, NY

WVPR (89.5 fm)
Windsor, VT

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Burlington, VT

WMEH (90.9 fm)
Bangor, ME

WMEA (90.1 fm)
Portland, ME

WMEM (106.1 fm)
Presque Isle, ME

WPBH (90.5 fm)
Hartford, New Haven,
Waterbury, CT

WEVO (89.1 fm)
Concord, NH

ARTISTS



Faye Robinson

Born in Houston, Texas, soprano Faye Robinson is a graduate of Bennet College in Greensboro, North Carolina, and did graduate work at Texas Southern University and North Texas State University. Her numerous awards include first prize in the San Francisco Opera Auditions, and she has been internationally acclaimed for her performances with many of the most prestigious opera companies of Europe and North America, including the New York City Opera, the Hamburg Staatsoper, and the Houston and Washington operas. She has returned to France's renowned Aix-en-Provence Festival each summer since her debut there in 1974.

Ms. Robinson has appeared with the orchestras of Chicago, San Francisco, Cleveland, New York, and Detroit, with the National Symphony of Washington, D.C., and at the Blossom, Caramoor, Israel, Aspen, and Ambler music festivals. With the New York City Opera she has performed Violetta, Gilda, Liù, Pamina, and Micaela. She has sung excerpts from Berg's *Wozzeck* with the New York Philharmonic under Erich Leinsdorf; she participated in the Hamburg Staatsoper's commemorative tricentennial season; and she made her debut with the Amsterdam Concertgebouw under Bernard Haitink at Carnegie Hall and at the Kennedy Center. Ms. Robinson made her Boston Symphony debut in performances of Beethoven's Ninth Symphony under Sir Colin Davis in April 1979. In addition to BSO performances of the Mahler Eighth in Boston and New York, her present season has included engagements with the opera companies of Hamburg and Philadelphia, the Cleveland Orchestra under Maazel, the Philadelphia Orchestra under Ormandy, and a Brahms German Requiem at the Eastern Music Festival under Robert Shaw.



Judith Blegen

Since her 1970 Metropolitan Opera debut while still in her early twenties, Montana-born soprano Judith Blegen has been acclaimed for her performances there in new productions of *Pelléas et Mélisande, Le nozze di Figaro, Fidelio, Werther,* and *Un ballo in maschera,* as well as in revivals of *Rigoletto, Roméo et Juliette, L'elisir d'amore,* and *Der Rosenkavalier;* she will be heard as Sophie in the Met's opening night performance of the latter opera in the fall of 1982.

Ms. Blegen has also sung with the Royal Opera, Covent Garden, the Vienna State Opera, and the Paris Opera, as well as the summer festivals of Salzburg, Edinburgh, and Spoleto. Operatic performances in the United States have also included the companies of San Francisco, Chicago, Miami, and Tulsa. She will make her debut with the Hamburg State Opera next summer in a new production of *Die Zauberflöte,* the opera which will serve as well for her first appearance at Moscow's Bolshoi Theatre. The Aix-en-Provence Festival will also be a new stop on her itinerary, and she is also scheduled for a recital debut in Vienna. Ms. Blegen made her New York recital debut in 1974, and she has appeared in recital, concert, and operatic performances throughout the United States and Europe. Her appearances with major American orchestras have included those of Boston, Chicago, Cleveland, Philadelphia, and New York, and she performed with the San Francisco Symphony in its inaugural concert at that city's new Davies Symphony Hall last fall. Ms. Blegen has recorded for RCA, CBS, Angel/EMI, Philips, Telarc, Mercury, and Nonesuch, including a Grammy-winning *La bohème* conducted by Sir Georg Solti and a Grammy-winning *Carmina burana* led by Michael Tilson Thomas. She has also received the Grand Prix du Disque for her recording of Mozart opera arias conducted by Pinchas Zukerman. Ms. Blegen made her Boston Symphony debut in the Brahms German Requiem in October 1977; her most recent appearances with the orchestra were in Mahler's Eighth Symphony in Boston and New York last fall.



Deborah Sasson

Deborah Sasson is a resident lyric soprano at the opera house of Aachen, West Germany, where she sang Norina, Sophie, and Zerlina last season, and where she was featured in new productions of *L'elisir d'amore* and *Der Rosenkavalier* this year. She made her Hamburg Staatsoper debut in 1978 as Maria in a highly acclaimed production of *West Side Story,* and she sang that role again in Hamburg and at the Cologne Opera this season. Other highlights of her 1980-81 season included a gala concert with the Luxembourg Symphony Orchestra telecast live by German television; an evening of arias from *West Side Story* and *Candide* in Berlin; and her appearances with the Boston Symphony Orchestra in Mahler's Eighth at Symphony Hall and in New York last October.

A graduate of Oberlin College, Ms. Sasson has performed with the Opera Company of Boston in the world premiere of Roger Sessions's *Montezuma.* She has also appeared as soloist with the Boston Pops, the St. Louis Municipal Opera, the Boston Ballet in Orff's *Carmina burana,* and with other leading musical organizations in the Boston area. She first sang with the Boston Symphony in Mahler's Eighth Symphony under Seiji Ozawa at Tanglewood in 1972. A finalist in the Metropolitan Opera Auditions while still in school, Ms. Sasson won the title of Miss Massachusetts in 1972 and was runner-up to Miss America.



Florence Quivar

Mezzo-soprano Florence Quivar is in demand with leading orchestras, conductors, music festivals, and opera companies. Since her 1973 New York debut as a guest soloist in the Verdi Requiem with the National Symphony at Carnegie Hall, her frequent appearances in New York have included the New York Philharmonic under Leonard Bernstein and Pierre Boulez, the Cleveland Orchestra with Lorin Maazel, the Cincinnati Symphony with Thomas Schippers, the Los Angeles Philharmonic with Zubin Mehta, and the Philadelphia Orchestra with Eugene Ormandy; she has also appeared with each of these orchestras in its home city. Ms. Quivar first sang with the Boston Symphony in performances of Handel's *Messiah* under Sir Colin Davis in December 1976 in Symphony Hall and in New York, and she has also sung performances at Symphony Hall and at Tanglewood of Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd,* Seiji Ozawa conducting, participating also in the BSO's recording of that work for New World records. Her most recent appearances with the orchestra were in Mahler's Eighth Symphony in Boston and New York last fall.

Born in Philadelphia, Ms. Quivar is a graduate of the Philadelphia Academy of Music and was a member of the Juilliard Opera Theater. Operatic appearances have included the Metropolitan Opera and the Rio de Janeiro Opera; she has sung with the symphony orchestras of Seattle, Honolulu, Houston, and Montreal; and awards to her credit include the National Opera Institute Award, the Baltimore Lyric Opera Competition, and the Marian Anderson Vocal Competition. Ms. Quivar sang Serena in *Porgy and Bess* with the Cleveland Orchestra and Lorin Maazel at the 1975 Blossom Festival, also recording that work and repeating it with them at Carnegie Hall. She may be heard on London, Vox, and New World records.



Lorna Myers

Mezzo-soprano Lorna Myers was born in Trinidad and began her musical studies as a violinist, moving later to Jamaica where, in addition to continuing with the violin, she began to study voice. She was soon winning awards in opera, oratorio, and Lieder at Jamaican festivals and competitions, and in 1969 she received a scholarship to Juilliard, where she completed her bachelor's and master's degrees in music. At Juilliard, she appeared in several American Opera Center productions and as soloist with the Juilliard

Concert Orchestra. She was among the winners of the 1974 Liederkranz and 1975 Naumburg competitions, as well as the 1978 National Opera Auditions in Chicago.

Ms. Myers has appeared at numerous music festivals in this country and has also appeared with major symphony orchestras, achieving equal success in both concert and opera. In the opening concert of Mexico City's 1978 "Homage to Carlos Chávez," she performed the composer's *Cuatro Nocturnos* under the direction of Eduardo Mata. Other credits include performances as vocal soloist with the New York City Ballet, Alvin Ailey, and José Limon companies; appearances with the Houston Grand Opera in Scott Joplin's *Treemonisha* conducted by Gunther Schuller; and performances with the opera companies of Virginia, Saint Louis, Miami, and San Francisco. She was also unanimously acclaimed for her *Soirée Mozart* with the French Radio Orchestra and Jean-Pierre Marty, and she has sung Mahler's Eighth Symphony with Seiji Ozawa in a performance broadcast live on European television from the Basilique St. Denis. Ms. Myers made her Boston Symphony debut last October in performances of Mahler's Eighth Symphony under Seiji Ozawa in Boston and New York.



Kenneth Riegel

Tenor Kenneth Riegel has sung regularly with the Boston Symphony since he first appeared at Tanglewood in August of 1971 under Sir Colin Davis. Mr. Riegel came to the attention of the international music world singing the title role in the New York premiere of Henze's *The Young Lord*. He made his Metropolitan Opera debut in 1973 in Berlioz's *Les Troyens*, and he has subsequently been heard there in numerous productions. Outside the United States, Mr. Riegel has sung Salzburg Festival performances of Mahler's Eighth under Leonard Bernstein, participated in the Flanders Festival's *Dream of Gerontius* by Elgar, and made his Vienna State Opera debut as Alfredo in *La traviata*. He has been a frequent guest of the Paris Opera, where he was chosen to portray Alwa in the premiere production of the three-act version of Berg's *Lulu*, subsequently recorded for Deutsche Grammophon. In May 1979, Mr. Riegel appeared at the Paris Opera in the title role of Stravinsky's *Oedipus Rex* conducted by Seiji Ozawa, with whom he has appeared many times in concert.

Mr. Riegel has sung performances of Beethoven's Ninth with the Cleveland Orchestra, Stravinsky's *Oedipus Rex* under James Levine at the Cincinnati May Festival, and New York Philharmonic performances of Berlioz's *Damnation of Faust*. He made three separate appearances with the Boston Symphony Orchestra at Tanglewood in 1977, under Leonard Bernstein, Seiji Ozawa, and Andrew Davis, and his Deutsche

Grammophon recording with Leonard Bernstein and the Boston Symphony of Liszt's *Faust* Symphony won a 1978 Grand Prix du Disque. His other recording credits, on Columbia, include Haydn's *Harmonienmesse* and *Lord Nelson* Mass with Leonard Bernstein and the New York Philharmonic, and Carl Orff's *Carmina burana* with Michael Tilson Thomas conducting the Cleveland Orchestra. Mr. Riegel made his Berlin Festival debut in an Ozawa-led BSO performance of Berlioz's *Damnation of Faust* in September 1979. His most recent appearances with the orchestra were in Mahler's Eighth Symphony last October, as the Evangelist in Bach's *St. John Passion* in April, and as Prince Shuisky in scenes from *Boris Godunov* last month at Tanglewood, all under the direction of Seiji Ozawa.



Benjamin Luxon

Born in Cornwall, England, the versatile British baritone Benjamin Luxon studied at the Guildhall School of Music and won the school's Gold Medal. A prizewinner in the 1961 Munich International Competition and later engaged to broadcast Lieder recitals over leading German radio stations, he is now one of the few British singers to have achieved success in Germany as a Lieder singer. Internationally in demand for operatic and orchestral as well as Lieder performances, Mr. Luxon is also known for recordings, television, and radio broadcasts. He is a regular guest at the Royal Opera House, Covent Garden, the Glyndebourne, Edinburgh, and Aldeburgh festivals, in Munich, Vienna, and throughout the United States, and he has performed under such eminent conductors as Sir Colin Davis, Bernard Haitink, Zubin Mehta, Eugene Ormandy, Seiji Ozawa, and Sir Georg Solti.

Mr. Luxon is noted for his recordings of works by the British composers Vaughan Williams, Delius, Walton, and Benjamin Britten, and he was invited by Britten to perform the title role in that composer's television opera *Owen Wingrave,* broadcast throughout Great Britain, most of Western Europe, and the United States in 1971. His recordings include an acclaimed collection of English ballads, "Give Me a Ticket to Heaven," as well as performances of Haydn's opera *Orlando Paladino,* William Walton's *Belshazzar's Feast,* and the Beethoven Ninth Symphony with Bernard Haitink and the London Philharmonic. Mr. Luxon, who made his Metropolitan Opera debut in Tchaikovsky's *Eugene Onegin* in January 1980, first appeared with the Boston Symphony in the spring of 1976 and has returned for performances of *Eugene Onegin,* the Brahms German Requiem, the Fauré *Requiem,* the Dvořák *Stabat Mater,* Mahler's Eighth Symphony, and Jesus in Bach's *St. John Passion,* all under the direction of Seiji Ozawa.



Gwynne Howell

Born in Gorseinon, Wales, bass-baritone Gwynne Howell received a bachelor of science degree from the University College of Wales and a post-graduate diploma in city planning from Manchester University. There he also studied voice at the Royal College of Music and sang in stage performances as Leporello, Hunding, Pogner, and Fasolt. In 1967 he reached the finals of the BBC Opera Singers Competition for the North of England, and in 1968, following a concert performance of Verdi's *Otello* under Sir John Barbirolli, he was asked to audition for the Sadler's Wells (now English National) Opera. He was offered a contract with that company and sang eight roles during his first season there, 1968-69, and he made his debut at the Royal Opera House, Covent Garden, in 1970-71, in *Salome* and *Aida*. He has since appeared regularly with both companies in a large repertory including *Eugene Onegin, Tristan und Isolde, Parsifal, Tannhäuser, Boris Godunov, Turandot, La forza del destino, Don Carlos,* and *Duke Bluebeard's Castle.*

Mr. Howell made his United States debut with the Chicago Symphony under Sir Georg Solti during the 1972-73 season, and he has since sung here with the orchestras of Boston, Los Angeles, and Houston, and the opera companies of Chicago and San Francisco. His European engagements have also included concert and operatic performances in France and Germany; his appearances this season included Covent Garden, English National Opera, the opera companies of Geneva, Hamburg, and Las Palmas, the BBC Symphony Orchestra, and the London Philharmonic. Mr. Howell, who may be heard on Decca, Philips, EMI, and RCA records, has sung Hunding in BSO concert performances of Wagner's *Die Walküre,* Act I, in Symphony Hall and at Tanglewood. He performed twice with the Boston Symphony Orchestra and Seiji Ozawa this past season, in Mahler's Eighth Symphony, and as Bluebeard in Bartók's opera, *Duke Bluebeard's Castle.*



James David Christie

In August 1979, James David Christie became the first American to win the International Organ Competition in Brugge, Belgium; he was also the first person in the history of the competition to win both the first prize and the prize of the audience. Mr. Christie received his bachelor of music degree from the Oberlin Conservatory, where he

studied organ with David Boe and harpsichord with Doris Ornstein. After his junior year there, he studied under a private grant with Marie-Claire Alain in Paris, France, where he also served as organist/choirmaster for the British Embassy Church. Mr. Christie received his master's degree and artist's diploma from the New England Conservatory of Music, and he has concertized throughout the United States, Canada, and Europe; his many performances with orchestra have included, among others, the Boston Symphony and the Boston Pops.

A frequent guest artist and lecturer at numerous organ seminars and festivals, Mr. Christie has also served as an organ consultant and is responsible for several major mechanical action installations in the United States and France. His fifth tour of Europe, in 1980, included a recital at the Flanders Festival and a recording for the Belgian radio and television; he returns to Europe in 1981 to record on historical instruments. In June 1980, Mr. Christie received an honorary doctorate in fine arts from the New England School of Law, Boston, in recognition of his outstanding contribution to the musical life of Boston. Currently director of music at the Wellesley Hills Congregational Church and Temple Beth El in Belmont, Massachusetts, Mr. Christie teaches organ and harpsichord in Boston and Wellesley.

Tanglewood Festival Chorus Auditions

The Tanglewood Festival Chorus has openings in all sections for the 1981-82 season with the Boston Symphony Orchestra. Works to be performed include Beethoven's Ninth Symphony, Berlioz's *Damnation of Faust,* and two Stravinsky works, the *Symphony of Psalms* and *Oedipus Rex,* all under the direction of Music Director Seiji Ozawa. In addition, the chorus will perform during "Christmas Pops" with John Williams and in other works with Sir Colin Davis and Claudio Abbado.

Auditions will be held Wednesday, 9 September at 6 p.m. at the Boston University College of Basic Studies, 871 Commonwealth Avenue in Boston. No appointment is necessary. For further information, call the Chorus Office at (617) 266-3513.

In addition, special auditions will be held for extra singers in all voice parts for the Boston Symphony's hundredth-birthday 22 October 1981 performance of Beethoven's Ninth on the Boston Common, as well as for additional tenors and basses for January 1982 performances of Berlioz's *Damnation of Faust.* These special auditions will be held on Wednesday, 16 September at 6 p.m., also at BU's College of Basic Studies, 871 Commonwealth Avenue in Boston.



Tanglewood Festival Chorus
John Oliver, Conductor

Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well, and it now performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Klaus Tennstedt, Mstislav Rostropovich, Eugene Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition from conductors, press, and public as one of the great orchestra choruses of the world. It performs four or five major programs a year in Boston, travels regularly with the orchestra to New York City, has made numerous recordings with the orchestra for Deutsche Grammophon and New World, and continues to be featured at Tanglewood. For the chorus's first appearance on records, in Berlioz's *Damnation of Faust,* John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. The Tanglewood Festival Chorus may also be heard on the Philips release of Schoenberg's *Gurrelieder,* taped live during Boston Symphony performances and recently named best choral recording of 1979 by *Gramophone* magazine. Additional recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and Mahler's Eighth Symphony has been taped for future release on Philips.

John Oliver is also conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its fourth season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos

Margaret Aquino
Cynthia Armstrong
Elizabeth Baldwin
Sue Anne Blake
Virginia K. Bowles
Rachel Bruhn
Nancy H. Chittim
Mary Robin Collins
Margo Connor
Lou Ann David
Durrie May Durant
Anne E. Fosnot
Charlene Lorion Haugh
Lois Himml
Alice Honner-White
Anne M. Jacobsen
Frances V. Kadinoff
Marjorie Davida Katz
Sharon Kelley
Ann K. Kilmartin
Lydia A. Kowalski
Susan Krueger
Nancy C. Kurtz
Kathleen M. Ludt
Holly Lynn MacEwen
Julie McSorley
Rowena Done Meier
Betsy G. Moyer
Diana Noyes
Fumiko Ohara
Laurie Stewart Otten
Christine M. Pacheco
Patrice Pastore
Jennifer M. Pigg
Charlotte C.R. Priest
Regina Raboin
Atea Ring
Ana C. Salamanca
Benjie-Ellen Schiller
Joan Pernice Sherman
Jane Stein
Carole J. Stevenson
Elizabeth S. Tatlock
Selene Tompsett
Barbara T. Witkos
Pamela Wolfe
Marijane Zeller

Mezzo-sopranos

Carol A. Akerson
Susan Almasi
Ivy Anderson
Maisy Bennett
Skye Burchesky
Sharon Carter
Rebecca L. Chamberlain
Elizabeth Clark
Barbara Clemens
Ellen K. Cutler
Catherine Diamond
Ann Ellsworth
Paula Folkman
Dorrie Freedman
Dorrie Fuchs
Irene Gilbride
Thelma Hayes
Donna Hewitt
Leah Jansizian
Jane Lehman
Robin Locke
Dorothy Love
Sharron J. Lovins
Natalie Maxwell
Janice Avery Ould
Barbara G. Papesch
Nina Saltus
Margaret Small
Linda Kay Smith
Ada Park Snider
Diane Spiotta
Nancy Stevenson
Lorraine Walsh
JoAnne Warburton
Patricia Weinmann
Jane Marie West
Mary Westbrook-Geha
Florence Wilder

Tenors

Antone Aquino
E. Lawrence Baker
Paul Bernstein
Thomas A. Best
Sewell E. Bowers
William A. Bridges, Jr.
Les Bronstein
Paul Clark
Mark Dapolito
Albert R. Demers
Dana Robert Dicken
Daniel Doura
Joel Evans



Paul Foster
Joseph S. Francisco
John F. Furth
William E. Good
Dean Armstrong Hanson
Edward J. Haugh, Jr.
Wayne S. Henderson
James P. Hepp
Fred G. Hoffman
Richard P. Howell
Douglas E. Lee
Edward Lundergan
Henry Lussier
John Vincent MacInnis
Frank Frederick Maxant
David E. Meharry
Edmund A. Mroz, Jr.
David R. Norris
Isham Peugh
Dwight E. Porter
David A. Redgrave
Robert D. Ruplenas
Robert Schaffel
Paul Leonard Scharf
Herman P. Schultz
Gerry Seminatore
Garrett L. Sheldon
John H. Smith
Dean Stevens
Don P. Sturdy
Robert Towne
Richard H. Witter

Basses

Alexander L. Aldrich
David J. Ashton
David H. Bowles
Daniel E. Brooks
Neil Clark
James Coelho
Howard Cohen
Charles A. Dinarello
Robert H. Engel
Mark T. Feldhusen
David Frieze
Paul Guttery
Carl D. Howe
John Knowles
Daniel J. Kostreva
Michael Krafka
Lee B. Leach
Steven Ledbetter
David Ludt
Henry Magno, Jr.
Martin K. Mason
Frank G. Mihovan
John Parker Murdock
Francisco Noya
Brian W. Ocock
Stephen H. Owades
Nathaniel Pulsifer
John Ring
Jules Rosenberg
Andrew V. Roudenko
Vladimir Roudenko
Lawrence P. Sanford
Andrew L. Schirmer
Robert W. Schlundt
Benjamin Sears
Frank R. Sherman
Scott V. Street
Douglas Strickler
Peter J. Wender
Pieter Conrad White
Robert T. Whitman
Howard Wilcox

Jane Stein, Manager
Susan Almasi, Rehearsal Pianist

Tanglewood Choir
John Oliver, Conductor

Sopranos

Charleen Ayers
Sharon Baker
Cheryl Bensman
Ruth Bormann
Gay Lynn Brunson
Martha Buchanan
Janice Giampa
Susan Long
Eileen McNamara
Lise Messier
Kimberley Parsons
Patricia Prunty
Emily Raymer
Christine Schadeberg
Abbe Sher
Julia Smith
Rochelle Travis
Melissa Weick

Mezzo-sopranos

Christine Callan
Penny Carver
Freda Herseth
Maria Radman
Carolyn Sebron
Nancy Slaughter

Tenors

Harold Ashcraft
Robert Craig
Richard Kaskan
John LaPierre

Basses

Reginald Allen
William Hooven
Richard Lalli
Edwin Lubin
Michael O'Brien
Joseph Penrod
Nathaniel Watson

Boston Boy Choir
Theodore Marier, Director

In the seventeen years of its existence, the Boston Boy Choir has earned acclaim from Maine to California and throughout Europe, where the ensemble toured in 1972. The choir lists frequent appearances with the Boston Symphony Orchestra among its performances, including Puccini's *Tosca* and Mendelssohn's *Elijah* under the direction of Seiji Ozawa at Tanglewood last summer, and the Mahler Eighth Symphony in Boston and New York this past season. The group has participated in the Ozawa/BSO recording of Berlioz's *Damnation of Faust* for Deutsche Grammophon, as well as the Ozawa/BSO recording of Mahler's Eighth Symphony to be released by Philips records.

The Boston Boy Choir is in residence at St. Paul's Church in Cambridge, Massachusetts, where Theodore Marier was named first music director of the Boston Archdiocesan Choir School in 1963. Mr. Marier, recognized as both an outstanding conductor and a distinguished church musician, was organist and choir director of St. Paul's before founding the choir school.

All four children's choirs participating in today's performance of Mahler's Eighth Symphony were prepared under the supervision of Theodore Marier.

Youth pro Musica
Roberta Humez, Director

Youth pro Musica is a treble concert chorus of eighty young people from the greater Boston area. The mixed chorus of sixty voices is for boys and girls ages nine through fifteen, while the chamber group of twenty is limited to high school girls. Founded in 1970 by its continuing director Roberta Humez, Youth pro Musica offers choral discipline, vocal training, exposure to choral repertoire from medieval to contemporary, and the opportunity to perform before discerning audiences. The members, selected by audition, come from twenty communities to rehearse in Newton weekly during the school season, and they present a dozen concerts each year at concert halls, museums, libraries, universities, schools, churches, and temples throughout New England, as well as on radio and television. Originally an affiliate of Chorus pro Musica of Boston, Youth pro Musica has now incorporated independently as a non-profit organization. It is a member of the Metropolitan Cultural Alliance in Boston and is supported by tuition, fees for performance, and public contributions.

St. Pius V Church Choir of Lynn
Michael Joseph, Director

The St. Pius V Church Choir of Lynn includes sixty-five members, all students of the Lynn, Massachusetts, public schools and the S. Pius V parish school. Under the direction of Michael Joseph since 1979, the group offers its own five-concert series with orchestra during the regular season, as well as additional summer concerts. Last summer, the choir toured Italy and Ireland, singing in all the major churches and cathedrals both in liturgy and in concert. Past repertory has included major works by Mozart, Handel, Fauré, and Schubert; next year's schedule includes Handel's *Messiah* and the Duruflé *Requiem*. In addition to seasonal rehearsals, members of the choir also attend a three-week training session in aspects of music theory, sightsinging, music history, and Gregorian chant to prepare them for their upcoming season.

Lexington Boys Choir
Christopher King, Director

The Lexington Boys Choir of Lexington, Massachusetts, was founded in 1978 by Christopher King as an independent professional concert choir and includes approximately twenty members who are chosen by audition. The group has to its credit the first Boston performances of two major works for boys' voices, the *Missa brevis* of Benjamin Britten and *The Place of the Blessed* by Randall Thompson. The Lexington Boys Choir has sung at east coast locations including the Washington Cathedral, Methuen Music Hall, Hammond Castle in Gloucester, and the Old South Church in Boston.

